

The Connoisseur

September 1961

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Constantin Guys *La Dame au Manchon*
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The Connoisseur

SEPTEMBER 1961

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Tribute to the British Antique Dealer—22		I
The Clowes Fund Collection at Indianapolis, Indiana	F. W. BILODEAU	3
The Japanese Armour Gallery in the Metropolitan Museum of Art	STEPHEN V. GRANCSAY	10
Candlestick Cups	J. F. HAYWARD	18
Sir John Medina and his 'Postures'	JOHN FLEMING	23
The Museums of Europe: 3. The National Gallery of Greece, Athens		26
Notes on the Spanish Paintings in the Bowes Museum	THE LATE MARTIN SORIA	30
Renaissance and later Glass in the Tiroler Landesmuseum, Innsbruck	R. J. CHARLESTON	38
Masters in the Circle of Albrecht Dürer	PIETER STRIEDER	43
Daumier the Sculptor		46
Eighteenth-Century Swedish Art	R. J. CHARLESTON	48
Fairs in Harrogate, Kensington and Delft		51
Books Reviewed		53
Book Production Notes	RUARI MCLEAN	58
Books Received		58
Round about the Galleries	ADRIAN BURY	59
The Connoisseur's Diary		62
International Saleroom		65
Mrs. Rockefeller's Miniatures at the Fogg	ERIC SCHROEDER	70
The Connoisseur in America	MALCOLM VAUGHAN	76

On Cover

The Madonna and Child, by Giovanni Antonio Pordenone
Now in the possession of Newhouse Galleries, New York.

Colour plates

The Drawing Room at Westerley, Golden Hill, Indianapolis		2
The Dining Room at Westerley, Golden Hill, Indianapolis		2
Armour of an officer of a Daimyo of Sakai, about 1550		11



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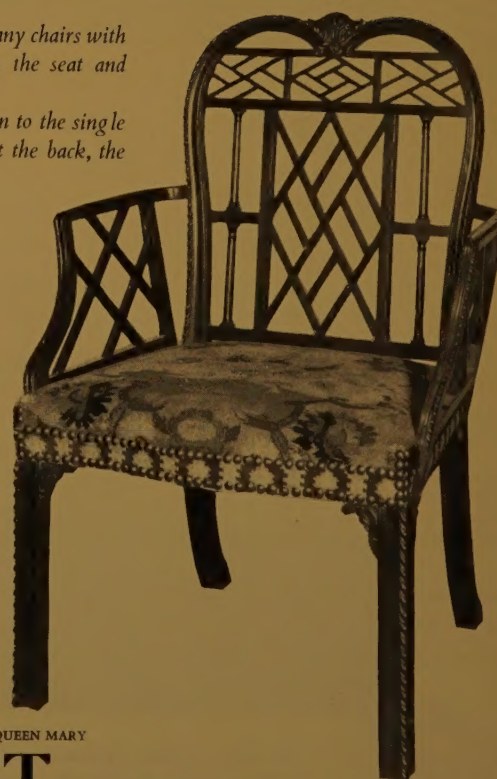
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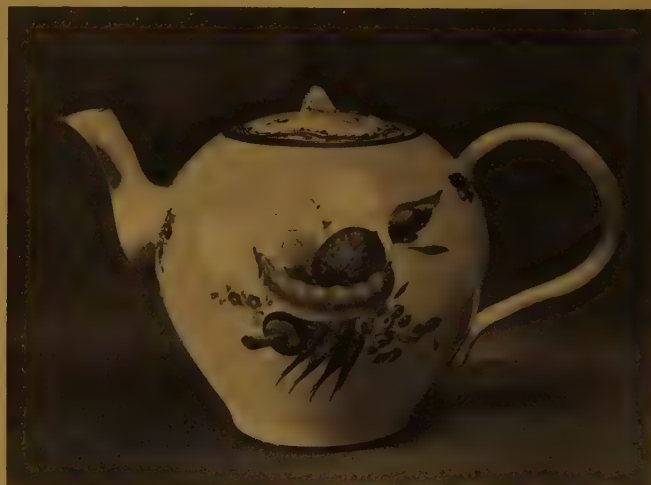
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(Right). A FIGURE OF A MUJIK, his arms raised in front and behind to steady his balance, his facial expression betraying a semi-intoxicated state, he wears a black jasper peaked cap at a slant, his hair, face and beard carved out of agate make clever use of the natural colours of the stone, purpurine loosely fitting jacket buttoned at the collar and held at the waist by a gold cord, tawny aventurine breeches with black jasper knee boots. Height 5 inches.

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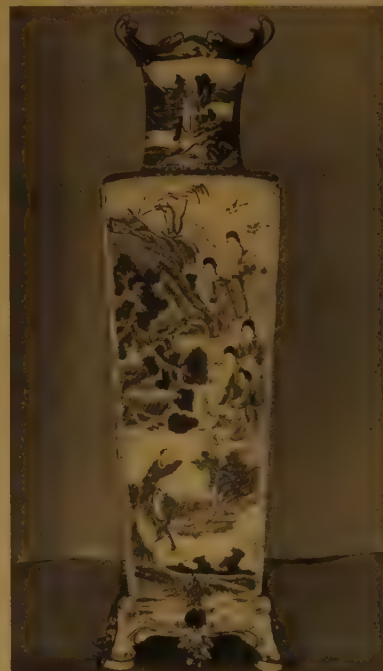
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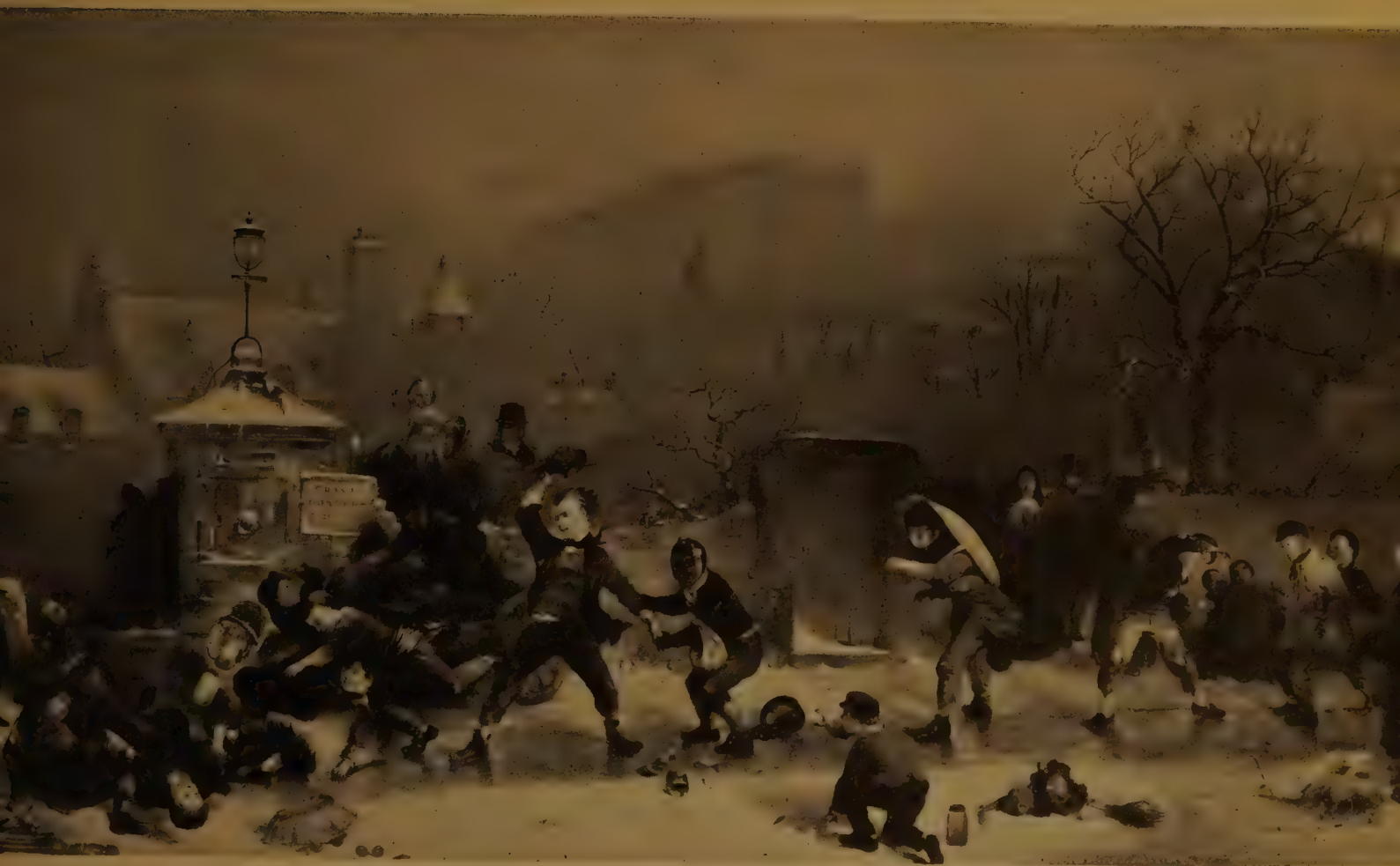
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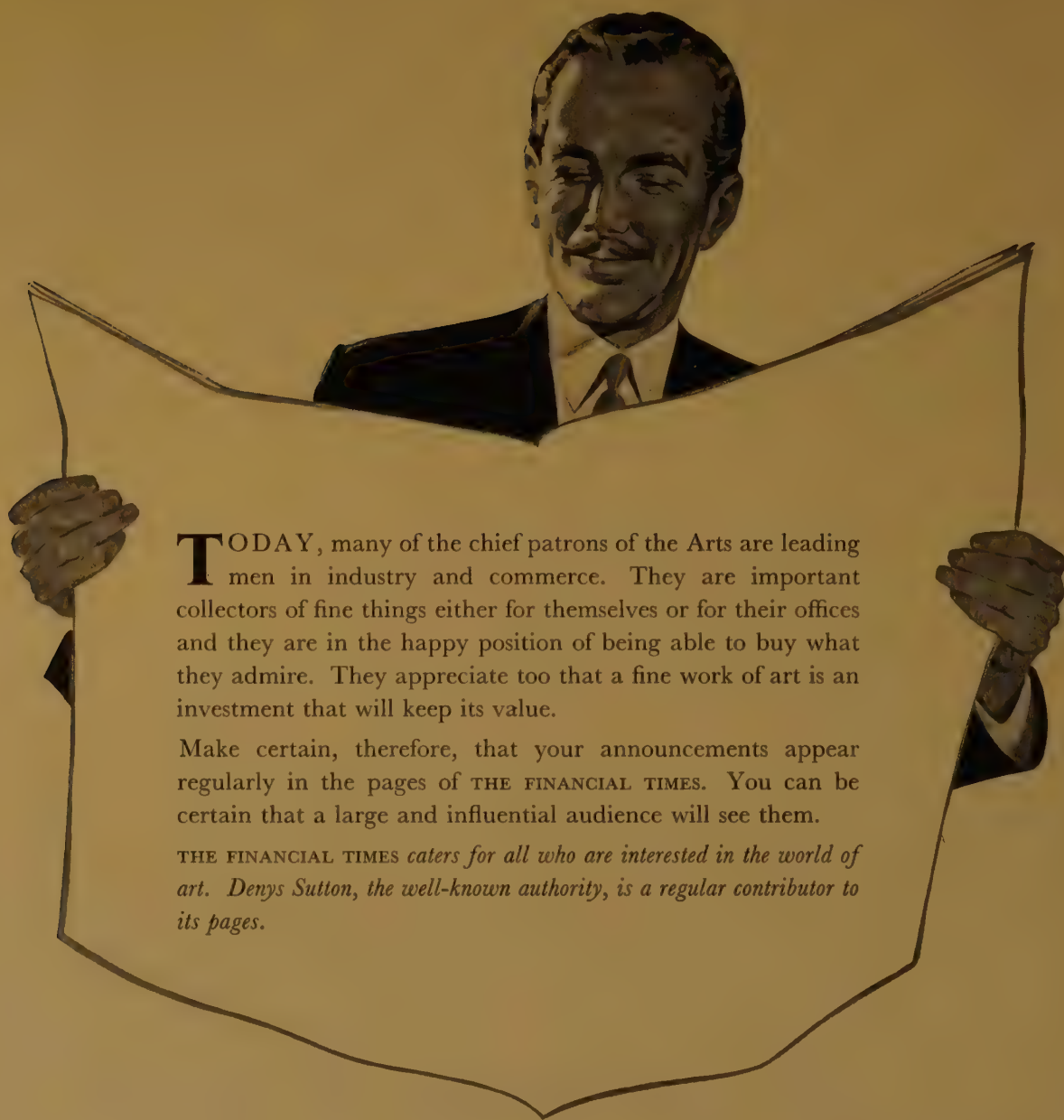
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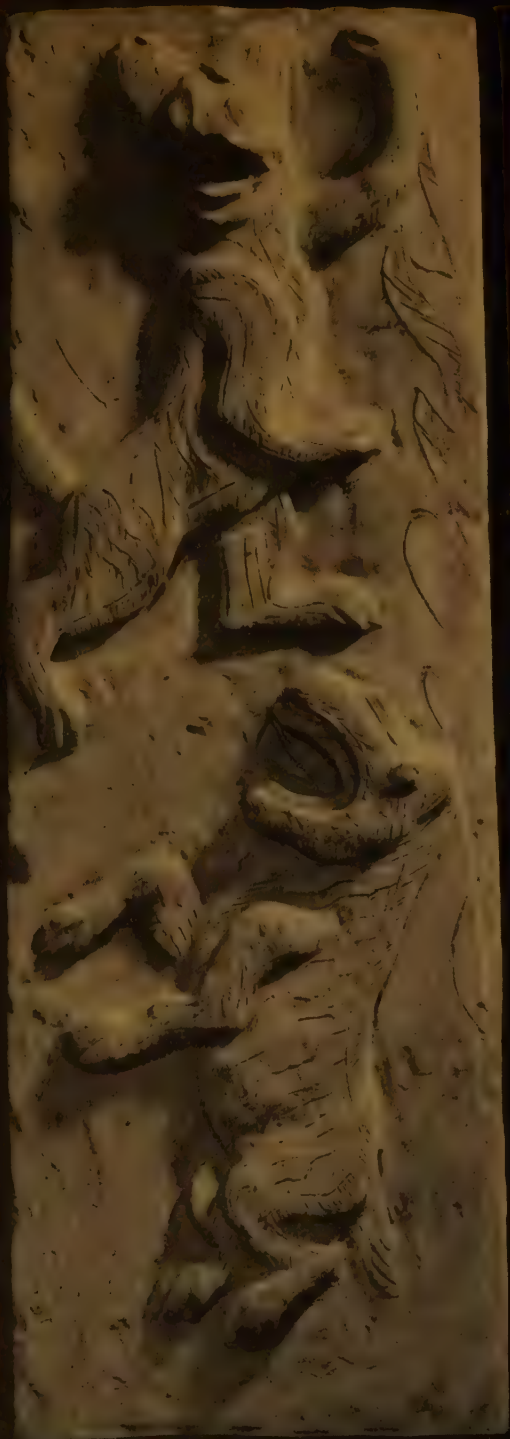
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Each month 'The Connoisseur' illustrates an important work of art which a British antique dealer has sold or loaned to a museum or public institution either at home or abroad.





1. Westerley, home of the Clowes family. View from the West.

The Clowes Fund Collection at Indianapolis, Indiana

F. W. Bilodeau

(Director of the Sheldon Swope Art Gallery, Terre Haute, Indiana)

THE collection of paintings assembled by the late Dr. George Henry Alexander Clowes and Mrs. Clowes became, upon the death of Dr. Clowes in August, 1958, the property of The Clowes Fund, Incorporated. The Collection remains today essentially as Dr. Clowes arranged it in the rooms at Westerley, the Clowes residence in Golden Hill, Indianapolis. The importance and scope of the Clowes Collection—the most comprehensive and significant collection of Old Master paintings in the State of Indiana and one of the principal private collections in the United States—remains, unfortunately, little-known to the art world in general. A number of the pictures have been published in exhibition catalogues and in a few art journals and the major part of the Collection was shown in the Memorial Exhibition presented by the John Herron Art Museum, Indianapolis, in October, 1959. The fully illustrated catalogue of that exhibition gives important data about most of the fifty-six paintings which were included.¹ In the single month that the Collection could then be shown it was seen, chiefly, by people in the mid-West area. The catalogue of the exhibition, by its very nature, has had no wide circulation, and has been seen by relatively few people. For these reasons the Clowes family and the Trustees of The Clowes Fund, Incorporated have gladly agreed to the publication of this account of their distinguished collection of pictures as they are arranged at Westerley.

¹ John Herron Art Museum, Indianapolis, 1959, *Paintings from the Collection of George Henry Alexander Clowes. A Memorial Exhibition*, illustr. (David G. Carter). Copies of this catalogue are available and may be ordered from The Clowes Fund, Incorporated, 3744 Spring Hollow Road, Golden Hill, Indianapolis 8, Indiana, U.S.A. Price \$2.50.

It is fitting that this article appear in *The Connoisseur* since Dr. Clowes was an Englishman by birth and throughout his life cherished a deep affection for his homeland and for his native Suffolk. Dr. Clowes came to the United States in the year 1900. In 1919 he settled with his family in Indianapolis, where for twenty-five years he served as Director of Research for Eli Lilly and Company. For about thirty years, from the early nineteen-thirties until the time of his death, he shared with his wife and sons his great interest and enthusiasm in the development of the Clowes Collection.

Westerley is situated upon a high point of land in the quiet park which is Golden Hill. The visitor, upon arrival, may proceed directly to the Stair Hall to view paintings of the first order. Here, lining the wall at the left are three superlative works by El Greco, representing *St. Matthew*, *St. Simon* and *St. Bartholomew*. These superb canvases are from a series of pictures of Christ and the Apostles from the Church of the Almadrones near Guadalajara, Spain. All are signed with El Greco's initials in Greek and were painted about the year 1614. During the Spanish Civil War the group was removed from the Church, which had been abandoned, and was placed on exhibition in the Prado. Dr. Clowes purchased the three paintings in 1953. Nearby hangs another work by El Greco, a *Head of Christ*—a painting with very powerful emotional appeal.

The view of the Drawing Room from the Stair Hall is, indeed, breathtaking. The walls of this beautifully proportioned room are light in tone and the room is distinguished by a handsome eighteenth-century marble mantel in the Adam style by Bossi

and a decorated plaster ceiling. Before we descend the steps leading into the Drawing Room, we may wish to pause for a moment to enjoy the richness and charm of this handsome room. Here works by Italian and French masters predominate. At the far end of the room and at the right of a large, central window hangs the *Madonna, Child, St. John and the Lamb* by Luini. At one time this fine panel belonged to the collection of Duke Francesco III of Sforza and, later, to the Emperor Charles V. Pendant to it, at the left of the window, is a *Madonna, Child, and St. John*, believed by most authorities to be by Bellini but regarded by the late Bernard Berenson² as a work by a close follower of Bellini. To the left again hangs the tondo *Madonna and Child with St. John*, the first painting purchased by Dr. Clowes. While a student at Harvard, Mr. Allen W. Clowes made a study of this subject and, as a result, assigned the work, long believed to be by Piero di Cosimo, to the circle of Botticelli. Next to this, placed on an easel, is a *Madonna and Child with St. John the Baptist and Mary Magdalene* by Neroccio. This very beautiful and distinguished panel was originally in the Chigi Saracini Collection, Siena, and later belonged to Count Ladislaus Karolyi, Fot Castle, Hungary.

Upon entering the Drawing Room one sees displayed at the right one of the greatest treasures in the Collection: a *Madonna and Child* by Duccio. Nearby is a lovely little *Nativity* believed by several authorities to be by Fra Angelico. Next, a very charming and spirited panel by Andrea del Sarto, represents *St. Philip Benizzi and the Gamblers*. Its fine line and the rendering of movement delight the eye.

Over the mantelpiece is one of the principal paintings of the Clowes Collection: an *Apollo and the Muses* by Tintoretto, which belonged at one time to the collection of the Archduke Leopold Wilhelm of Austria. Other fine works by Italian masters to be seen in the Drawing Room are a charming *St. Benedict*, a tiny

medallion by Sano di Pietro, pupil of Sassetta, and an exquisite *Madonna and Child* of the School of Raphael.

Opposite the chimney-piece wall and in the bay near the windows which give onto the West Terrace are four sixteenth-century French paintings of very considerable merit and interest. Three, portraits by Corneille de Lyon, are executed in a two-dimensional, pattern-like manner reminiscent of Holbein's technique: *Diane de Poitiers*, the *Duchess de Chatillon* and *René du Puy du Fou*. Also, here, we see a *Portrait of a Monk*, considered by several authorities to be the work of Fouquet. Two more French pictures may be seen in this room: a small and exceedingly charming *Madonna and Child* by the Master of the Female Half-Length Figures, Court Painter of Francis I; the other a fine drawing by Watteau (actually three drawings mounted together) of *Three Standing Female Figures, from the Back*. It is in red and black chalk on paper.

Before leaving the Drawing Room most visitors stop to admire Perugino's *Christ on the Mount of Olives*, a panel of about 1500. Near it, in a fine mahogany cabinet fitted with brass-grilled doors, is displayed a set of Sèvres dinner plates, with scenes painted by Polyclès Langlois, ordered by the Emperor Napoleon for his step-daughter Stephanie de Beauharnais.

In the Hallway, which leads from the Stair Hall to the Dining Room and Library, is hung a reconstituted triptych representing the *Passion of Our Lord* by an unknown Austrian artist. Presumably painted about 1400, this 12-panelled work is an altarpiece which belonged to a convent near Bregenz on the Lake of Constance. The work came to the Clowes Collection from a private Austrian collection. On the opposite wall is a small predella painting by Mariotto di Nardi representing a scene from the *Legend of St. Nicholas*.

Two of the finest English paintings in the Collection hang in the Dining Room. Above the sideboard, at the left of the door, is *Harnham Bridge* by John Constable. At the far end of the room

² Bernard Berenson, *The Venetian Schools of Painting*, Vol. I, p. 37.





6

7



3. Giovanni Baronzio, *St. Francis Receiving the Stigmata*, panel, $7\frac{1}{2} \times 9$ in.

4. Hieronymus Bosch, *Ecce Homo*, panel, $26\frac{1}{2} \times 19\frac{1}{2}$ in.

5. Jacopo Robusti Tintoretto, *Apollo and the Muses*, canvas, $21\frac{3}{4} \times 36\frac{3}{4}$ in.

6. Lucas Cranach, the Elder, *Crucifixion*, panel, $30 \times 21\frac{1}{2}$ in.

7. Neroccio dei Landi, *Madonna and Child with Sts. John the Baptist and Mary Magdalene*, panel $20\frac{1}{8} \times 28$ in.



8. Frans Hals, *Self-Portrait*, panel, 13 × 11 in. 9. Hans Holbein, the Younger, *Self-Portrait*, circular panel, 4 $\frac{5}{8}$ in. in diameter. 10. Rembrandt, *Self-Portrait*, panel, 17 × 13 in. 11. Rembrandt, *Portrait of An Old Man with a Tall Fur-Edged Cap*, panel, 9 $\frac{3}{4}$ × 7 $\frac{1}{2}$ in.

over the chimney-piece is the *Portrait of Mrs. Thomas Watkinson Payler* by Sir Joshua Reynolds.

In the Library is another group of paintings of unusual importance. Here are self-portraits by Holbein, Rembrandt and Hals. Holbein's *Self-Portrait* is signed and was painted in 1542. Dr. Paul Ganz has shown that it is that artist's last self portrait.³ It is a small, circular medallion, an example of the smallest size that artist used for making replicas or for portraying his own friends. It belonged at one time to the Dresden Gallery. Later it was in the collection of the second Earl of Arundel. The *Self-Portrait* by Rembrandt, of 1628-1629, is signed with the Leiden monogram. From the year 1788 until it came to the Clowes Collection it belonged to the Lubomirski Collection, Lemberg, Poland. *The Portrait of an Old Man with a Tall Fur-Edged Cap*, a splendid example of Rembrandt's late, mature style, has been dated 1650-1658. We see the same model here as in the Rembrandt at the Kaiser Friedrich Museum, Berlin, called *Old Man with a Red Cap*, painted about 1655. From his place on the wall above the chimney-piece Titian's *Grand Chancellor of Venice, Andrea dei Franceschi*, looks austere down. Here in the Library, too, is the handsome preliminary study by Rubens for the large *Portrait of the Duke of Mantua*. It was executed during the artist's stay in Italy between the years 1608 and 1610.

The *Self-Portrait* by Frans Hals is one of the great treasures in the Collection. Prior to 1900 it was in the Dresden Gallery and was recorded there as early as the inventory of 1710. It was acquired by Dr. Clowes in 1934. Two more works by Holbein hang in the Library: a *Portrait of Thomas Cromwell*, believed by Dr. Ganz to be the lost original of a second portrait of Cromwell by Holbein; and a portrait of his wife, *Elsbeth Holbein*, in chalk and watercolour. The latter was loaned to Basle in the summer of 1960 for the great Holbein exhibition held on the occasion of the five-hundredth anniversary of the University of Basle. Finally, in this room, is a portrait of Dr. Christoph Scheurl believed by several authorities to be by Dürer. It is dated 1504.

³ P. Ganz, *Burlington Magazine*, LXXI, 1937, pp. 62 ff., illustr. 'Holbein's Last Self-Portrait.'

Several major works in the Collection have been hung on the Stair Wall. With the first of these we return to the work of Rubens: an imposing oil sketch on panel representing *The Triumphant Entry of Constantine into Rome*, dating to between 1620 and 1622. Its importance is suggested and its interest to the viewer is enhanced by the knowledge that it belonged to the collection of Louis XIII in 1643 and that in 1800 it was in the collection of Louis Philippe, Le Duc d'Orleans, at the Palais Royal. The Barberini tapestry, from this composition, woven in Paris in 1625, is now at the Philadelphia Museum of Art, the gift of the Samuel H. Kress Foundation. As we ascend the stairs, we come next to an *Altarpiece* by Agnolo Gaddi. It is a reconstituted polyptych of four panels done in tempera. Represented, from left to right, are *St. Mary Magdalene in the Wilderness*, *St. Benedict*, *St. Bernard* and *St. Catherine of Alexandria*. The third painting on the Stair Wall is a *St. Thomas* by El Greco. At the Staircase Landing is a *Crucifixion* by Lucas Cranach the Elder, signed with the dragon, dated 1532, and bearing the arms of the Dassel family. A *Landscape with Hermit* has been attributed by Dr. Gustav Glück to Pieter Breughel the Elder.⁴

At second floor level of the Stair Hall there are two panels by Hieronymus Bosch. The first of these, an *Ecce Homo*, seen in 1960 at Bruges and at Detroit in the 'Flanders in the Fifteenth Century' exhibition, is similar in composition but not identical with a second, smaller version of the same subject in the Johnson Collection, Philadelphia. The Clowes' painting is in the better state of preservation and Dr. Valentiner considered it to be 'the earlier and finer version'.⁵ The second work by Bosch is a *Temptation of St. Anthony*.

In the second floor Hall hang three Spanish paintings of high quality and great interest. One, *Archimedes* by Ribera, is signed and dated 1637. It was formerly in the Liechtenstein Collection and is one of a set of six paintings of great philosophers by that artist's hand. Two panels by Pere Vall, active in Catalonia about

⁴ Gustav Glück, *Art Quarterly*, XIII, Winter, 1950, pp. 36-47, figs. 1, 2, 3. 'Peter Breughel the Elder and the Legend of St. Christopher in Early Flemish Painting.'

⁵ W. R. Valentiner, unpublished statement, June 19, 1940, in the Clowes Archives.



the year 1400, have incised foliate motifs on gold backgrounds. They were probably part of the retable of the Pentecost of the parish church of Cardona—the central panel of which is still preserved *in situ*. Pere Vall worked in the Barcelona style of the fourteenth century.

In an upstairs sitting room are a number of first rate paintings. Above the mantel is a *Flight into Egypt* by Claude Lorrain, a signed work of 1633-34. At one time it was in the collection of Lord Palmerston and subsequently belonged to Lord Mount Temple, The Hon. Evelyn Ashley and to the Earl of Iveagh. There is also a charming *Canal Scene* by Jan Breughel, which was the last painting purchased by Dr. Clowes. It is signed and dated and was acquired in 1710 by the Royal Gallery at Dresden and came to the Clowes Collection from the collection of the Duke of Saxe-Meiningen. A *Madonna and Child* by Bellini, circa 1480, formerly in the collection of Jules S. Bache, New York, hangs on the west wall.

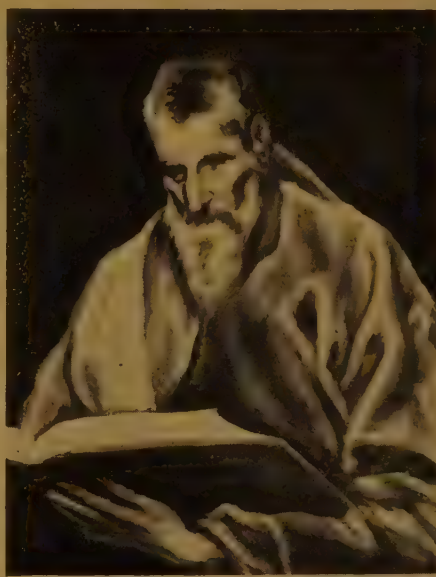
aspects of nature and recalls, in its rapid brush work and loose application of the pigment, the Impressionist work of a later time.

In the Entrance Hall itself is a delightful little *Winter Landscape* by the Master of the Winter Landscape, active in Antwerp around 1600. Here, too, is a little *Market Day* by Bout and Boudewyns. The range of Dr. Clowes' taste and interest is borne out by the inclusion of several still-life paintings in the Collection. On one wall hangs a *Still Life* of the School of Velazquez. In the Stair Hall is a small work attributed to Rogier van der Weyden thought to be a *Portrait of William Rollin*, son of Nicholas Rollin, Chancellor of Duke Philip the Kind. It came to the Clowes Collection from the estate of Countess Vetter von der Lilie, Vienna. It is painted on the fine linen cloth which Dürer called 'tuchel', or painted cloth. Near it is another still-life: a Dutch flowerpiece, *Flowers in a Glass* by Ambrosius Bosschaert the Younger and signed.

Some of the larger paintings in the Collection are hung in the



12



13



This brief survey of the Clowes Fund Collection, has, of necessity, omitted reference to a number of other fine paintings, and there has been no space for more than a passing reference to the many objects of art which are everywhere at Westerley. A brief review of some of the finer works not yet mentioned must suffice. The small Reception Room adjacent to the Entrance Hall contains two paintings by Goya and a charming sketch by Constable. *El Juego de Barras*, a work by Goya of the years 1810-1818, is a highly interesting example of that artist's impressionistic naturalism and reveals the phase of his work that influenced Delacroix and Manet. *La Menina*, another work believed to be by Goya, hangs in this room, as does also the small oil study by Constable: a preliminary sketch for his painting, *The Cornfield*, in the National Gallery, London. It is a desirable example of Constable's work, done in direct observation of the varying

Picture Gallery. Here are included: *The Hon. Mrs. C. J. Fox*, by Reynolds; *Samuel Fraser, Lord Lovat*, by Hogarth; *Landscape*, by Thomas Barker of Bath; *John Trotter*, by Beechey; *Sleeping Eros*, by Caravaggio; *View of the Grand Canal with Sta. Maria della Salute*, attributed to Canaletto; *Madonna and Child*, School of Francesco Francia; and a *Praying Monk*, School of Zurbaran.

The Clowes Fund Collection has been splendidly enriched since the death of Dr. Clowes through purchases made by the Trustees of the Fund. They are Mrs. G. H. A. Clowes and her sons, Dr. George H. A. Clowes, Jr., of Cleveland, Ohio, and Mr. Allen W. Clowes of Indianapolis. One particularly important work acquired in recent years is a *St. Francis Receiving the Stigmata* by Baronzio, a small panel of 7 x 9 inches. More recently another Renaissance work has been added to the Collection: a small polychromed *Altarpiece* by Domenico Beccafumi,



15

12. Jean Antoine Watteau, *Three Standing Female Figures, from the Back*, drawing on paper, $5\frac{1}{8} \times 7\frac{7}{8}$ in.

13. El Greco, *St. Simon*, canvas, $28\frac{3}{8} \times 21\frac{7}{8}$ in.

14. Jusepe Ribera, *Archimedes*, canvas, 49×39 in.

15. John Constable, *The Cornfield*, canvas, $8\frac{1}{2} \times 12\frac{1}{2}$ in.

16. Peter Paul Rubens, *Triumphant Entry of Constantine into Rome*, panel, $20 \times 25\frac{1}{2}$ in.



16

representing the Madonna and Child with St. John the Baptist and St. Anthony.

During Dr. Clowes' lifetime and since his death many hundreds of people, friend and stranger, scholar and layman alike, have visited the Collection. With the publication of this brief account, the Trustees, wish it to be known that it is their hope that many more will come to Westerley in the years ahead to see and enjoy the paintings assembled by Dr. Clowes with such taste and academic knowledge. Except during the summer months Westerley is open by appointment and visitors are always welcome.

Colour photography by Donn Kimmell, Indianapolis, colour blocks by Engravers Guild, London.

Stephen V. Grancsay
(Curator, Department of Arms and Armour)

The Japanese Armour Gallery in the Metropolitan Museum of Art

THE exhibitions in the Metropolitan Museum embrace the history of civilization. Among its several hundred galleries, one small room is devoted to Japanese arms and armour. In this gallery may be seen metalwork of the finest quality ranging in date over a period of fifteen centuries. Here, also, are represented all of the principal metalwork techniques. The Japanese collection is located between the European and the Near Eastern related material. The visitor can therefore conveniently make a comparative study of the arms and armour of different civilizations. In Western armour there is grace of form, the ensemble following the lines of the body and limbs. Its plates are etched and embossed with familiar subjects. To study European armour, therefore, is to experience the same kind of aesthetic satisfaction as that derived from architecture, sculpture, and painting. In Japanese armour, since fabrics form an integral part of the equipment, it would be idle to look for any sculptural beauty.

In general, Japanese armour has been built up of scales. The scales, which appear to be merely lacquer held together by silk braiding, are of the finest iron and hardened leather and are joined by stout leather thongs. The laces and toggles which supported the elements assured flexibility. Such armour was the best defensive costume that the adroit Japanese could devise against the use of arrow, spear, and sabre. The suits are beautiful in the treatment of their details, not in their ensemble. In their mountings are introduced admirable textiles, in damasks, cloth of gold, and braids, and with these, decorated leather of great merit. The mountings include the best examples of their metalwork, whether in steel, or the precious metals, or alloys.

More is known about Japanese arms and armour than about arms and armour of other countries, for armour was widely worn in Japan until the feudal regime came to its end in 1868. Hero worship has always been intense in Japan, hence many of

the oldest and most remarkable specimens of armour are ex-votos in the temples scattered widely throughout the country. For this reason, the western public has had but few opportunities to see and study what is best. Outside of Japan, the Metropolitan Museum's collection is the most comprehensive. In point of time our armour covers the entire feudal era—from the twelfth to the nineteenth century—and it includes many primitive elements dating prior to the seventh century A.D.

The early material includes a primitive helmet, gilded bronze scales of armour, swords, pommels and guards, and elements of horse armour. Among the horse equipment objects are bronze bells, a horse-bit of iron with silver inlay, bit bosses and ornaments for horse trappings, of iron, covered with copper foil mercury gilded. This valuable series of dolmen finds shows that the warriors' wants in a future world were supplied in unstinted measure. The fact that these are burial finds and that they are enriched with silver and gold leads one to infer that they are older than A.D. 646, the date of the edict prohibiting the burial of treasure in a tomb for the use of the dead. Thereafter, such equipment was considered too precious to be surrendered to the tomb.

Especially important is the fourth-century *kondū-maruhachi*, a type of helmet of which only eight examples are known. The helmet is built of an apical disk, median and basal bands which

Armour of an officer of a Daimyo of Sakai, about 1550. This type of armour is known as 'hiotoshi' (flame colour): i.e. scarlet and gold, the use of which prior to 1600 was restricted to the five great princely families of Japan. It is difficult to form an idea of the thought, skill, and time expended in the making of such an armour. This armour comprises over four thousand five hundred lames, almost a thousand rivets, eyelets and bosssets, and two hundred and sixty-five yards of silk braid.





are joined by scales in groups of three, alternately gilded and plain iron; a peak is riveted to the front of the basal band; two gilded nape lames are present with traces of the plain iron intervening lames; the apical disk is surmounted by a hemispherical cup which formed the base of a metal crest. This helmet shows the earliest method of decorating iron with gold. The iron is covered with a thin sheet of copper, which was given an immaculately clean surface to which mercury was applied while it was still hot. When the surface had been thus amalgamated, the gold was laid upon it in the form of leaves. A stronger heat was then applied, the mercury was volatilized, and the gold left perfectly adherent. The helmet already shows the broad area in the front of the bowl as well as the flexible nape defence, features which have continued throughout the centuries.

Our rich primitives show that the Japanese civilization of the fourth century was clearly of a high order, not inferior in its technical processes to that of contemporary Western Europe. In this respect one should compare the primitive Japanese helmet with a remarkable Frankish chieftain's helmet (Spangenhelm) exhibited in the European Armour Gallery and here illustrated. Both are of iron covered with thin copper sheets and mercury gilded. While the Spangenhelm is also Eastern in origin, its construction differs widely from the primitive Japanese helmet. The main elements of the Spangenhelm are of iron and comprise the elliptical headband, six bands (Spangen) converging towards a circular disc at the apex, and six sub-triangular segments between the bands.

Among the helmets exhibited one sees that the tendency in Japan was to make the headpiece of many ridged lames which provided an effective protection against the extraordinarily sharp steel sword blades. To make such a helmet was in effect a skilful

(above left). Japanese helmet of the fourth century, the only one of this early period outside Japan. It is built of iron bands and scales covered with mercury-gilded copper foil (Fletcher Fund, 1928). (Right). Frankish Spangenhelm, sixth century, a Western helmet of comparable date. This type was developed from the felt cap of Central Asian nomads (Dick Fund, 1942).

(right). Half Armour (O-Yoroi), fourteenth century. This belonged to Ashikaga Takauji (1305-1358), first Ashikaga Shogun and creator of Northern (Hokucho) Imperial Dynasty. In the o-yoroi the whole right side is a separate piece (*waidate*), which is laced to the body first, the rest of the armour being then put on. The bands are built of scales that are laced together at their sides with rawhide and lacquered. The scales in vital areas are of iron alternating with leather; in other areas the scales are all of leather, thus reducing the weight. The supporting laces are of white and green silk. The corselet is covered with doeskin showing image of O-Fudo (god of inflexible judgment) with the attendant figures, Seitaka-Doji and Kongara-Doji. From the ancient temple in the Province of Tamba (Central Japan). Weight, helmet 12 lb. 4 oz.; cuirass, 25 lb. 15 oz. (Gift of Bashford Dean, 1914).





4. Half Armour, fifteenth century. Many coloured corselet (iro-iro-odoshi), laced with purple, blue, green, white and red silk. The helmet is associated. Given early in the seventeenth century to the Japanese general Shiraishi of Sendai by his daimyo Prince Daté Masamuné. Weight, helmet 8 lb. 6 oz.; cuirass, 23 lb. 9 oz. (Gift of Bashford Dean, 1914).

engineering task, since no two lames are identical, and they had to fit neatly to enable the armourer to rivet them together. One of our helmets is built of no less than 71 ridged lames secured by 1,120 conical rivets graduated in size. In the West, the early helmet was made of a few segments, often four or six, and by the twelfth century sufficient skill was developed to forge the bowl in one piece. The European headpiece was graduated in thickness to give maximum protection where needed, and it was fashioned to present a glancing surface to a weapon. Both the Japanese and European helmets fulfilled admirably their protective function.

Several of the helmets exhibited have great merit, especially those signed by Myochin masters. This family of armourers occupies an exceptional place in the history of Japanese art. Its members succeeded one another as court armourers without interruption for 700 years, from the twelfth to the end of the eighteenth century. With helmets were worn grotesque masks, of which there are five principal types, varying in their degree of completeness. These masks served a double purpose—to protect the face and to frighten the enemy by their terrifying aspects. They show the lines of anger and scorn, and usually represent the faces of gods and demons. Many of our masks are skilfully embossed and signed by armourers, among whom are Myochin masters.

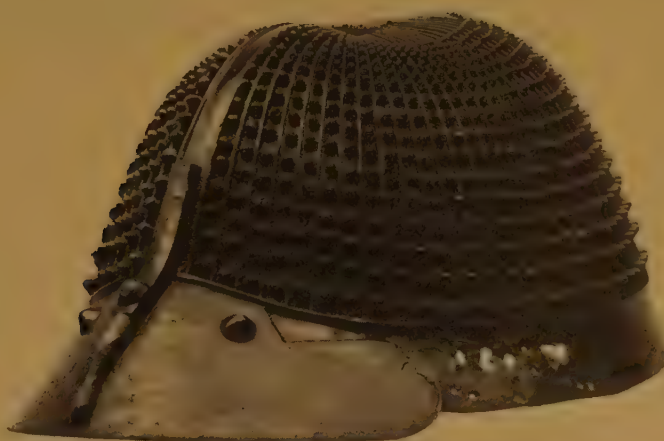
To a Japanese the armour is rich with the lore of centuries and in most cases the designs have a distinct meaning. The chrysanthemum, 'the golden flower', is the emblem of the highest order of nobility, and the flowering cherry is the symbol of valour. The use of heraldic crests (mon) upon armour is very common, and there is a great deal of symbolism associated with the terminology of armour. For example the diagonal braid which joins the inner side of the sleeves is called *chidori kagari* (plover lacing) so called because flocks of plover fly zig-zag. The colour of the cords and lacings by which the armour is held together is of value in establishing the identity of the wearers of these suits; for different daimyos had their own distinctive colours, the colours of certain lacings being altered when ownership changed. The multi-coloured border lacing has various combinations. The name given to this border braid is *takuboku*, meaning decayed wood. It has a mottled appearance like the feathers of the woodpecker, which picks decayed wood. Only certain colours could be worn, the choice depending upon one's lucky element. If the wrong colour was chosen, misfortune was invited. There is no braid of two colours, for the word *nike*, meaning two-coloured braid, also signified 'to flee'.

Our earliest and most important armour dates several centuries later than the dolmen finds. It is ascribed to the Shogun Ashikaga Takauji (1305–1358), and is one of the best preserved specimens of the fourteenth century. The leather casing of the corselet, with its pictured O-Fudo (god of inflexible judgment), is a rare example of early leatherwork. It is of soft pliable deerskin, stencil-painted. This armour was discovered about sixty years ago in a small village in the province of Tamba, within fifty miles of Kyoto, the ancient capital of Japan. Here it had been lost for centuries in a secret pantry of a kura (fireproof store-house) which had once belonged to a temple. It is indeed to this fact that the armour owes its present condition; for in its silken wrappings, carefully packed in a lacquered chest, this in turn surrounded by a casing of straw, the armour has retained its original colours, together with its mountings of leather and silk. Another early armour, which was probably restored in the fourteenth century, is the beautiful many-coloured corselet, given early in the seventeenth century to the Japanese general Shiraishi of Sendai by his daimyo Prince Daté Masamuné. In the letter of gift it is stated that 'the corselet

5. Helmet, about 1540. Built of 140 ridged lames. Attributed to Nobuiye, 17th Myochin (1502-1550). Weight 2 lb. 13 oz. (Rogers Fund, 1913).



6. Helmet, dated 1686. Signed: *Myochin Munesuke of Ki Clan made it in the 8th month, 3rd year of Teikyo* (year of hinoe and tiger). It is built of 71 ridged lames secured by 1,120 conical rivets graduated in size. This type is named *hoshi kabuto*—*hoshi* meaning 'star' and the numerous rivets being likened to the stars. Weight 4 lb. 15 oz. (Bequest of George C. Stone, 1936).



was to be prized on account of its having been worn by Fujiwarano-Hidéhira', well-known as the teacher and friend of the heroic Prince Yoshitsuné who lived in the twelfth century.

The rarity of early Japanese armour is due to a large degree to the fact that the armour continued to be worn by the descendants of the samurai for whom it was originally made. The actual use of the armour over a long period of time made it necessary to repair and replace worn parts, an expediency apparently resorted to freely, as one finds frequent evidence of it. The helmet bowl is often more ancient than the other elements, since the silk laces, rotting from wet and sun or, as contemporary writers complain, being eaten away by insects, had to be renewed from time to time.

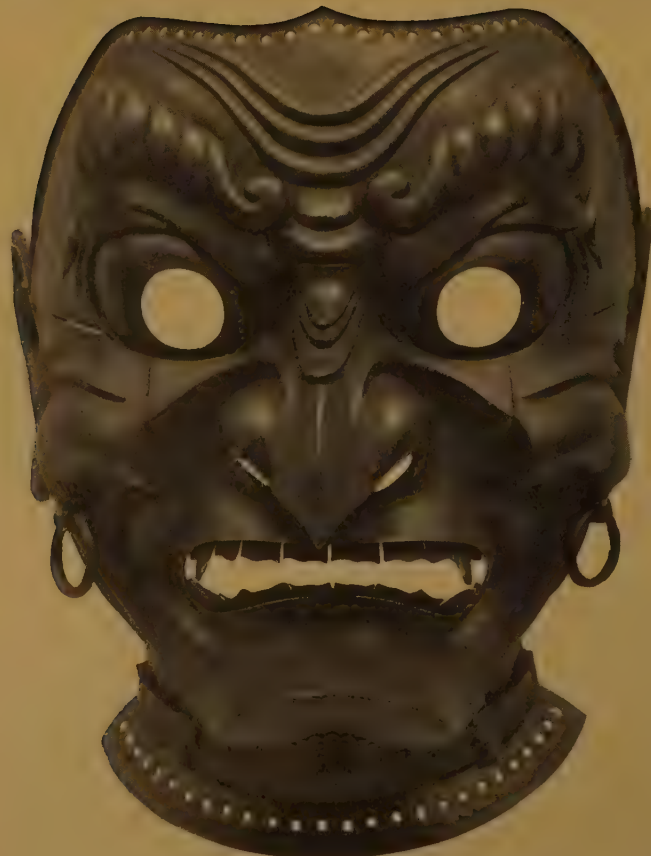
A study of Japanese swords enables one to appreciate the skill of the Japanese as metallurgists and artists. In Japan bladesmiths and sword furniture artists are as well-known as famous painters. Swords are highly prized and it is only by uncommon good fortune that blades by distinguished masters leave the East. Exhibited in our gallery are the three main types of swords: the *tachi*, or slung sword, the *katana* and *wakizashi* (the long and the short sword, respectively), which were thrust through the sash and carried edge up. The sword was made for the stern needs of war and also to adorn the person in time of peace. The particular virtue of a Japanese blade is that, while the metal is very hard, it is not fragile

but tough and strong. After it was forged, the blade was given a special heat treatment which increased the carbon and silicon content at the edge and which thereby made it much harder than the rest of the blade. The particular outline of the hardened edge formed a characteristic of different smiths and schools of forging. There are thirty-two recognized principal classes of outline, with some subdivisions. Seven selected blades are exhibited in a specially lighted case so that the lines of the *yakiba* (hardened edge) may be seen clearly. Some of these blades have their pedigrees inscribed on the tangs. These include the bladesmith's name, the province where made, and the date.

In Japanese sword furniture the Metropolitan Museum holds an enviable position. All periods in this highly specialized field, from ancient times to the restoration of the emperor in 1867, are covered. Makers of all the main schools and most of the sub-schools, as well as those who were swordsmiths or armourers, are represented by numerous fine examples. Our sword furniture demonstrates not only the incomparable skill of the Japanese in metal chasing but also their ability to combine gold, silver, and copper and to melt them, blend them, and modify them in a hundred ways. It is the chisel work (sculpture in little), which was executed with amazing precision, that appeals primarily to the Japanese connoisseur.



Details from a pair of seventeenth-century sleeves. On the left is represented the figure of Kongo-Yasha or Marishiten, on the right the god Fudo. Both plaques are skilfully embossed and chased. (Bequest of George C. Stone, 1936).



Related to the swords are the arrowheads, of which the Museum has an extensive collection. They are varied in form and many are elaborately pierced and chased. One bears the name Marishiten, the goddess of archers. Another is pierced with an inscription to the effect that it will never hit any virtuous person. Three of our arrows are signed Umetada of Joshu, Yamashiro province. He was the Taiko's swordsmith and widely celebrated in the sixteenth century. One of these arrows represents the emblems of prosperity and longevity—the pine, bamboo, crane, and turtle.

It is almost impossible to understand the history of Japan without some knowledge of arms and armour. The feudalism of Japan lasted from the twelfth century to modern times. Under the feudal system, from birth to death, everything was regulated by ceremony. In this, armour played an important part. The artists lived under the protection of the great daimyos, perfectly free from all cares; as time was of no consequence to them, they were able to execute by tedious process such remarkable objects as may be seen in our small gallery. Aside from their merit as distinguished works of art, these objects have a value today as material belonging to a civilization which will apparently never again be relived.

Mask, dated 1713. Embossed with face of mountain god (Tengu-Bo). Signed: *Miochin Ki Muneaki February auspicious day 1713, age 31, made at Kanda, Yedo, Musashi.* (Gift of Bashford Dean, 1914).



Sword Pommel, sixth century A.D. Bronze, mercury gilded, representing a phoenix head. (Gift of a Trustee of the Museum, 1917).

(below left). Sword-Rack for three swords, of wood lacquered, and decorated with horses and saddle and trappings. On the rack are mounted a *Tachi* and a *Daisho*. The upper sword is a daimyo's ceremonial sword (*tachi*) of the nineteenth century. The mountings are of enamel, and among the floral motifs is the crest of the Tokugawa family. The blade is signed Nobukuni, who was active in the third quarter of the seventeenth century. The two lower swords are a *daisho*. The blade of the short sword (*wakizashi*) is attributed to Yasumitsu of Bizen, about 1400. The long sword (*katana*) is signed: *August 1440 Sukemitsu of Osafune (Bizen)*. (The Sword-Rack was the Gift of Bashford Dean, 1914; The *Daisho* the Gift of Howard Mansfield, 1936; The *Tachi* the Gift of the family of Dr. Francis E. Doughty, 1907).

(below right). Arrowhead, signed Umetada of Joshu, Yamashiro province. The chiselling represents the legend of Chorio and Kosekiko. This is one of three arrows accompanied by a document reading: *On the 11th day of the 10th month of Genbun (1737) these treasures are most reverently offered to the shrine. The Daijin has immediately accepted them and made them safe against foreign invaders forever.* (Bequest of George C. Stone, 1936).



Candlestick Cups

J. F. Hayward



WHEN, in July, 1553, John Dudley, Duke of Northumberland, was arrested and placed in the Tower of London before his attainder and eventual execution, his personal property was, according to the laws of the time, forfeited to the Crown. Some ten thousand ounces of plate were accordingly collected from his various residences and, for the most part, delivered to the royal Jewel House.¹ Amongst the articles seized were two examples of an unusual type of vessel in the form of a drinking bowl into the foot of which a candlestick could be screwed, thus converting it into a standing cup. The inventory description, made when these pieces were seized runs: 'ij almon bolles w^t candlesticks in the bottome all gilt'. Their weight was 62 ounces. This inventory reference seems to be the earliest mention of this particular type of 'almon' (German) cup. The same two pieces re-appear in the 1574 Inventory of the Jewels and Plate of Queen Elizabeth I with a slightly more detailed description²: 'two Almaine bolles chasid with vine knottes on thoneside and like wise within and fyve

studdes a pece with womens heddes ther feete to serve for Candelstickes'. They are also listed in the Elizabethan inventories of 1559 and 1597, but, like the rest of the Tudor royal plate, were melted or sold during the reign of James I or Charles I.

No references to such candlestick cups or bowls are to be found in the few German inventories of plate that have been published. But a printed catalogue³ of an exhibition of silver, shown in Budapest in 1884, included a combined drinking vessel and candlestick, then the property of Count Andrassy. More recently this same cup passed through the London art trade,⁴ at which time the photographs here illustrated were made. No. 1 shows the assembled cup and No. 2 shows its three constituent parts: drinking bowl, socket candlestick and small tazza. It has one more piece than the two examples that once belonged to the Duke of Northumberland, namely the small tazza, which, when the piece is assembled, screws into the underside of the base of the candlestick. The cup is struck with the town mark of the city of

¹ Collins, A. J. *Jewels and Plate of Queen Elizabeth I*. London, 1955, p. 367.

² Collins, A. J. *loc. cit.* I am indebted to Mr. Charles Oman for bringing these references to my attention.

³ *Catalogue of the Exhibition of Hungarian Historical Silversmiths' Works*. Opened 17th February 1884. Budapest. Room III, Table Services, No. 29 pps. 45-47.

⁴ Christies, 8th July 1959, lot 163.



2

1. Silver-gilt standing cup, Nürnberg, c. 1570-80. Messrs. Christie's.

2. The three elements of No. 1 shown separately.

Nürnberg and with the mark of an unidentified goldsmith: a spray of three leaves within a shaped shield.⁵ It appears to date from about 1570/80, having much of the etched mauresque ornament that was favoured by German goldsmiths about this period. The bowl is embossed with a pine-cone ornament, which can, of course, be seen both inside and outside. One wonders whether the Duke's bowls 'chasid with vine knottes on thone side and likewise within' had a similar type of ornament. It must have been some sort of repeating embossed ornament.

In the year following the publication of Count Andrassy's cup, a second combined candlestick cup was illustrated in another work on silver; without, however, its unique features being recognised. This is the cup illustrated in the second volume of Dr. F. Luthmer's *Meisterwerke alter Goldschmiedekunst* from the collection of Freiherr Karl von Rothschild.⁶ Two pieces of silver re-illustrated on this plate and the one that here concerns us is described in the accompanying text as: 'Amongst the most important pieces in the Rothschild treasury must be reckoned the

double cup which is here illustrated: it belongs to that interesting but extremely rare type, which, while apparently consisting of a double cup alone, proves, when taken to pieces, to contain a number of vessels'. Luthmer describes this combined piece as being of Augsburg make, but in doing so he has confused the double cup on the left side of the illustration with another on the right side, which is of Augsburg make. The cup on the left (No. 3) is, in fact, by Jost Heberle of Nürnberg and bears his mark.⁷ When dismantled this double cup consists of a bowl on a tall foot, another bowl, the feet of which clipped over the side of the footed bowl, and finally a cover which, when reversed, served as a bowl on a low central foot. Luthmer fails, however, to mention that the footed bowl also unscrewed from the stem revealing a candlestick. Had he been aware of this exceptional feature, it seems inconceivable that he should not have mentioned it.

The cup next appeared in the sale of the Victor Rothschild Collection,⁸ but without the two bowls that had previously completed it. In their place was a cover set with a medallion of

⁵ Rosenberg, *Goldschmiedemerkzeichen*, No. 3866.

⁶ Frankfurt 1885. pl. 22, cup on left hand side.

⁷ Rosenberg *op. cit.* No. 3992b.

⁸ Sothebys. 28th April 1937, lot 229, ill. pl. xxxvi.

3. Silver-gilt standing cup and cover, by Jost Heberle of Nürnberg, c. 1570-80, composed of four separate elements. From the Karl von Rothschild Catalogue of 1885.

4. Standing cup from the Rothschild Collection in its present condition. Author's Collection.

5. The two elements of No. 4 shown separately.

6. Silver-gilt standing cup, by Hans Ment, Augsburg, c. 1570-80. Author's Collection.



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Philip II and surmounted by a figure in Roman armour, which evidently did not belong to it. What had happened to the two bowls is not clear. Presumably they were included separately in the division of the collection of Karl von Rothschild and went to another member of the family. It is described as follows in the Sotheby catalogue: 'A fine Nuremberg cup and cover, silver gilt . . . on the shoulder of the cup three medallions, apparently of Evangelists in high relief; below are plain and fruit bosses alternately, at the top of the stem a band of masks, scrolls and cornucopiae in relief, slightly different from the decoration on the top of the foot. Vase shaped stem with three scrolled brackets, the foot with arabesques in low relief. Nuremberg, circa 1575. Maker's mark IE in a rectangle'. For the second time the presence of the candlestick within the stem was ignored. If the profile of the cup in question (No. 4) is compared with another of about the same date (No. 6), it will be seen that it would not be difficult to accept the cup as a normal sixteenth-century type and to fail to discover its particular features.

The cup next appeared in the London art market in 1959 when I acquired it for my own collection. By this time it had lost the cover that had been added between 1885 and 1937 and the secret that had remained so long unnoticed within its stem had been discovered. There is little to add to the 1937 auction sale description, except that it does bear on the bowl of the cup three cast medallions of the Evangelists Matthew, Mark and Luke respectively. As in the case of the similar combined cup from the Andrassy Collection it has three bands of etched mauresques: around the lip of the bowl, the socket of the candlestick and the foot (No. 5). It is, in fact, quite remarkably close to the Andrassy cup, and but for the difference in the treatment of the bowl might have been made as a pair to it. Not only do the dimensions correspond, but even the design of the pierced opening in the socket is similar in each case. There is no sign that the example now in my collection ever had a small tazza screwed into the base; presumably the two bowls which formerly surmounted it made such a tazza superfluous.



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While a number of ecclesiastical silver candlesticks of the sixteenth and even fifteenth century have survived, secular examples of sixteenth-century date are extremely rare. I know in fact of no earlier examples than the two here discussed. It was formerly thought that the Andrassy example was intended to serve as a chalice and paten, but the presence of the two additional bowls formerly attached to the example in my collection, makes it clear that both must have formed part of a travelling service of plate which could be screwed together for convenience in packing when travelling.

The first three items under the heading 'Cuppes of silver guilt' in the 1574 inventory of the plate of Queen Elizabeth I consist of large gilt cups containing within them a remarkable variety of other vessels. No. 192 is described as: 'Oone Double Antique Cup guilt embossed containgning therein xij Spones guilt twelve knives thaufte wodge tippid with silver guilte foure Gobblettes guilt two Saultes and xij Trenchers parcell guilt the foote being two Chaudellours with a paire of Nippers and twelve Forkes guilte'.



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Sir John Medina and his 'Postures'

AMONG the many colourful stories contained in Horace Walpole's *Anecdotes of Painting in England* there is one which concerns Sir John Medina. A portrait painter born in Brussels of Spanish parentage in about 1660, he trained under Duchatel, settled in England and moved to Edinburgh in about 1695 where he became the Scottish Kneller. 'The earl of Leven encouraged him to go to Scotland and procured him a subscription of 500*l.* worth of business', Walpole tells us. 'He went, carrying a large number of bodies and postures, to which he painted heads.' Walpole derived this tale from Vertue, but it has so much the appearance of being one of those amusing fictions with which eighteenth-century writers beguiled their public that no recent historian of British art has thought it worth mentioning.¹ Ample confirmation is however to be found in the Leven and Melville archives which shed some interesting light on other aspects of Medina's relations with his patrons.

Medina seems first to have attracted the attention of the first Earl of Melville and his son David, later third Earl of Leven and second Earl of Melville, in 1691 when he painted the portraits of them that are now in the Scottish National Portrait Gallery.² He also painted Lady Melville's portrait which is still in the collection of the Earl of Leven and Melville. This family had, of course, played a part of considerable importance in the establishment of the rule of William and Mary in Scotland. Lord Melville had been involved in Monmouth's Rebellion and afterwards fled to Holland where he joined William of Orange, returning with him to England to become one of his chief advisers on Scottish affairs. Lord Leven was a no less zealous Orangeman. He became a confidant of the King in Holland, organized a regiment of Scottish refugees which he brought over to England in 1688, distinguished himself at Killiecrankie and served in the Irish campaign. The influence of both father and son in the early 1690's was therefore considerable and it was a happy day for Medina when he came to their notice.³

Vertue states that it was Lord Leven, 'his grand Patron', who advised Medina to try his fortune in Scotland 'and got him the Encouragement of 500 pounds Subscription'. Although the precise sum is not mentioned, this is borne out by three letters written by an anonymous correspondent in London to the Countess of Leven in 1693.⁴ The writer had been given several commissions—to buy 8½ yards of 'an Indian stuff if fashionable' and satin for a nightgown, to order a 'hair ring' set with brilliants,



2. George, 1st Earl of Melville by John Medina, signed and dated 1691. Reproduced by courtesy of the Scottish National Portrait Gallery.

3. Catherine, wife of the first Earl of Melville, by John Medina, signed and dated 1691. Reproduced by courtesy of the Earl of Leven and Melville.



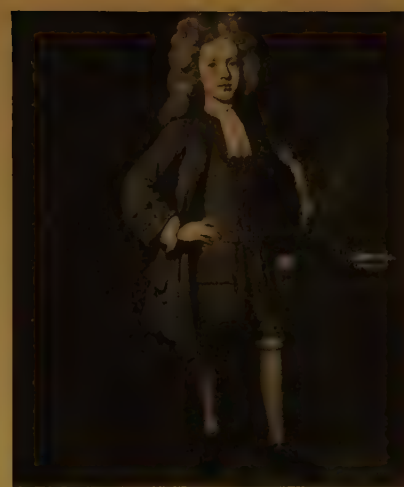
Self-portrait of John Medina, probably c. 1690. Reproduced by courtesy of the Rhode Island School of Design, Providence.



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to purchase a pair of slippers and to enquire the price of a harpsichord (£8) and an armchair. But the greater and more interesting part of his letters is concerned with Medina who was just then preparing for his Scottish journey.

On the 21st September he wrote: 'Medina intends to come to Scotland with my Lord upon these conditions, that there is a probability that he will get 20 half lengths to doe or 40 3 quarters and 10 lib. for the one and 5 for the other besides the frame, the calculation of the price is thus he gets 8 lib. here for half lengths and 4 for 3 quarters⁶ (though he took but 6 lib. and 3 from my Lord and brother). Now considering his charges of coming and going, and that he has a house and family here 2 lib. and 1 lib. is not much on a pictor, this is no price in comparison with Kneller for he tak 24 lib. and 12. I wish you would give yourself the trowble to show my lady Rothess⁹ (quho desird me to doe quhat I could to perswade him to come to Scotland) that he is coming and she and you may make a guess quhat number of pictors may be taken from him by your relations, and of quhat sises, that he may both see if it be worth his while to goe, and make provisions according to his work. He is only to stay so long as to doe all the faces of his pictors, and is to bring them here with him to finish them, and then he'll roll them together and send 2 or 3 at a time by the carriers and the frames by sea. If he should stay in Scotland to finish his pictors, it would take him 6 months at least to get 20 half lenghts to doe, this would be a great loss to him; and if he should bring any of those with him that he now employs they would have as much for doing one pictor there as they have here for two which would exhaust his profit, besides considering quhat hands he can have at work here, people will allmost as soon get their pictors from those and they could be finished in Scotland. However in the meantime he is to doe the drapery work for some to take alongst with him, so that ther will be little to doe except to add a head and neck. If you can condescend upon the persons to be draw'n, the size and the garb, a good many may be so bloked as that he'll finish them before he goe's'.

The next letter, dated 28th September, records that 'Medina has 2 [men] bussie at work doeing the drapery of some pictors to take along with him.' Any that desire to have their pictors finished so long as he is in Scotland would advertise him whill here quhat pictors they desire him to begin and of quhat sise etc. and by this means he will have little to doe except the face and neck'. But apparently the Scottish ladies, much as they approved the general principle of Medina's scheme, felt that his charges were too high. For in his third letter the anonymous correspond-

ent remarks: 'If the ladys you mention deall so hardly with him then they must at their first sitting give the half in hand which is very ordinary. It's not to be imagined that he can maintain his family here unless he get money in Scot. If these ladys would send a note of the persons to be drawn and of the sises, so much of the drapery work could be done here that he would finish them in Scot. He hath done a good deall of work already which he is to carry with him. If such a note be sent let it be as particular as may be. As for the young lords, it would be considered quhat habit they are to be done in. I believe it be necessary to send the length of the persons to be drawn. If there be any men quho want their pictors they could be quite finished here (except the face) such being generaly done in armour.'

And so, during the winter of 1693 or the spring of 1694, Medina travelled up to Scotland accompanied by a weird assortment of paintings of headless men in armour, children's breeches and coats, and ample busts swathed in silk drapery, all posed against landscapes or curtained backdrops and wanting only faces, necks and hands to complete them. The journey seems to have been a resounding success and Medina decided to settle with all his family in Edinburgh forthwith, where he soon became the leading portrait painter. He does not, however, seem to have abandoned his time and labour saving methods, for when he died in 1710 his studio contained numerous 'postures' which his thrifty son and grandson appear to have used up long after the clothes adorning the headless sitters had gone out of fashion.⁸

After he had settled in Edinburgh, Medina continued to work for the Melville family. On the 8th May 1702, he received £53 from Lord Leven in payment for three half lengths of 'Lady Margaret' and 'Lady Catherin' and another (at £10 apiece), three small pictures of Lord Leven (at £5 apiece) and a copy at £3. During the next five years he painted for them no less than fourteen portraits at the same rates, receiving on the 8th December 1707, £82.6.0. including the price of the frames, which varied from 7/- to £1.6.0. and the crates in which they were transported. For three more half lengths, two quarter lengths, frames and boxes he was paid £45.14.0. on the 27th May 1710.

Most of the portraits mentioned in these accounts have been lost: that of Lady Margaret Melville was in the possession of Lord Leven and Melville in about 1938 and the present Earl owns portraits of James Melville of Balgarvie (No. 5), James Melville (3rd son of the first Earl), Lady Anne Wemyss, wife of the 3rd Earl of Leven, and a full-length of the 5th Earl of Leven as a child.⁹



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4. David, third Earl of Leven and second Earl of Melville, by John Medina, signed and dated 1691. Reproduced by courtesy of the Scottish National Portrait Gallery.

5. James Melville of Balgarvie, by John Medina, 1696. Reproduced by courtesy of the Earl of Leven and Melville.

6. Alexander, 5th Earl of Leven, by John Medina, c. 1710. Reproduced by courtesy of the Earl of Leven and Melville.

7. Two of the artist's children, by John Medina. Reproduced by courtesy of A. F. C. Forrester, Esq.

Medina probably profited as much from the patronage as from the influence of the Melville family. David Earl of Leven had been appointed Major-General of the Scottish forces in 1703, Master of Ordnance in 1705, and Commander-in-Chief of the Scottish forces in 1706—it was in this capacity that he suppressed the Jacobite rising two years later. On the death of his father in 1707 he succeeded to the earldom of Melville. Nevertheless, he seems to have been short of money and in 1710 he borrowed £138 from Medina, a debt which was still unpaid when Medina died later that year. Indeed it was not until 1718 that Medina's widow succeeded in recovering the whole sum.¹⁰

The portraits which Medina painted in 1691 of the Earl of Melville, the Countess of Melville and the Earl of Leven are among his most distinguished productions, showing a talent for baroque composition and some psychological insight. For with the exception of the fascinating series of oval heads in the Royal College of Surgeons, Edinburgh, and a few others, including the

vivacious portrait of Sir John Clerk of Penicuik,¹¹ most of his later works are of mediocre quality and bear the clearest signs of his business-like and time-saving methods of work. The faces and hands, which he painted himself, are usually competent enough—indeed they are sometimes finely observed—but the draperies are almost uniformly bad, probably because he had difficulty in finding able assistants in Edinburgh. The portrait of the 5th Earl of Leven as a child (No. 6) is a striking example of a portrait painted by two hands, neither of which seems to have known what the other was doing. This is unfortunate, for a painting of two members of Medina's own prolific family (No. 7) has a sparkling freshness which reveals that he was particularly well gifted to portray children.¹² In fact this work has the same baroque vigour and breadth of handling as his early self-portrait, now in the Rhode Island School of Design (No. 1)—qualities which are hard to seek in the other works of this artist who sacrificed his talents to the exigencies of his family.

NOTES

¹ Walpole derived all his information about Medina from Vertue: see *Vertue Notebooks* (Walpole Society, London, 1930–1947), Vol. i, p. 48–49; Vol. ii, p. 133; Vol. iv, p. 144. The portrait of the first Duke of Argyll and his two sons, which Vertue mentions, is still in the Duke of Argyll's collection at Inveraray Castle. Vertue also remarks that Medina worked as a landscape and history painter; there is a painting by him of *Apelles and Campaspe* in the collection of the Earl of Wemyss at Gosford House (cf. *Transactions of the Society of Antiquaries of Scotland* (1792) Vol. i, p. 77) and another of *Cain and Abel* is in the Collection of Sir John Clerk at Penicuik House. A brief and very complimentary account of Medina appears in Orlandi: *L'Abecedario Pittorico* (Florence 1731, p. 230) which suggests the extent of his reputation though it adds nothing to our knowledge of his life. There is a useful account of him in Sir W. Stirling-Maxwell: *Annals of the Artists of Spain* (1891) Vol. iii, pp. 1234–1239.

² The three paintings are signed and dated 1691. O. Millar and M. Whinney (*English Art 1625–1714* (Oxford 1957) p. 191) are incorrect in saying that the portrait of Lord Leven is dated 1683(3).

³ It is tempting to suggest that the Melvilles had first met Medina in the Low Countries and that they advised him to go to England. Vertue is self-contradictory on the date of his arrival in England stating that he 'came to England in 1686' and, on the same page, 'he came to England a little after the revolution'. No works are recorded before 1691.

⁴ The letters are preserved in the Register House, Edinburgh: *Leven and Melville Muniments*, XIII, 270.

⁵ By a '3 quarters' the writer means what we would call a quarter-length or head.

⁶ The Countess of Rothes, only daughter of the last Duke of Rothes and mother of the 8th Earl of Rothes who played a part of some importance in effecting the Union.

⁷ The names of Medina's drapery painters are not recorded but one of them may

have been the 'Kenneth Smith (Limner)' who is mentioned in connection with his naturalisation, cf. *Acts of the Parliaments of Scotland* Vol. xi, p. 485. I am indebted to Mr. R. E. Hutchison for this reference.

⁸ Medina's will, proved 16th March, 1711, Com. Edinburgh Testaments, Vol. 85, Register House, Edinburgh. In addition to 'postures' and a number of finished portraits the studio included a few landscapes, 'a Coppie picture of 3 quarters of a Venus and Adonis', 'a picture of Rosamund with a cup in her hand being an originall' and a 'paris plaister figure of a Cain and Abel'.

⁹ I am much indebted to Mr. R. E. Hutchison and Mr. Basil Skinner of the Scottish National Portrait Gallery for information about the whereabouts of Medina's portraits of the Melville family and for much other help.

¹⁰ Lord Leven and Melville had been dismissed by the Tory administration in 1712 and this may partly account for his inability to repay the debt. Documents concerned with the debt and its repayment are in the Leven and Melville Muniments (XIII, 273) together with Medina's accounts for portraits from 1702 to 1710. In these documents Lady Medina is styled 'Dame Jean Mary Vandale relict of unquill Sir John Medina'.

¹¹ Sir John Clerk remarked of this portrait in an inventory of pictures at Penicuik drawn up in 1724: 'My owne picture by Sir John Medina. There is a book in my hand. The picture good but never thought very like'. (The Clerk of Penicuik Papers in the Register House, Edinburgh.)

¹² Another of the same subject, now in the collection of Captain Frank Spicer D.S.O. of Spy Park, Chippenham, Wiltshire, was sold at Christie's, 10th December, 1954 (lot 120) as by P. Mercier; a version of this painting is in the collection of the Earl of Wemyss at Gosford House (No. 56 in an old list of pictures at Anisfield House, see *Transactions of the Society of Antiquaries of Scotland* (1792) Vol. i, p. 77). A red chalk drawing for this painting is in the National Gallery of Scotland (No. D.2006).

The National Gallery of Greece, Athens

RUIN satiated, statue weary, and stared out of countenance by a thousand impassive Madonnas in the Byzantine Museum, the visitor to Athens may take refuge in the cool rooms of the Zappeion Palace which houses the National Gallery of Greece. Here he will find a varied collection of paintings by artists of most European schools including, of course, the Greek. The pictures are well displayed in large low rooms.

Among the Italian pictures in the collection the earliest is a *tondo* of the *Madonna and Child* by Jacopo del Sellaio, an attractive example of Florentine *quattrocento* painting which shows the influence of Botticelli. One drawing is of interest: a copy after a lost sketch by Correggio for two of the Apostles in the dome of S. Giovanni Evangelista, Parma. Dating from the mid-sixteenth century, or possibly a little later, is a mannerist painting of *Marcus Curtius Leaping into the Gulf*, with the Castel Sant' Angelo and the ruins of the Forum in the background, which seems to be influenced by the Zuccari though it may well be the work of an Italianate painter from the Low Countries. The sixteenth-century paintings in the Gallery are, however, dominated by five El Grecos: *St. Francis of Assisi*, *The Crucifixion* (No. 1), *Christ Carrying the Cross*, and a large group of angel musicians which originally formed the upper part of an altar-piece (No. 2).

Seventeenth-century paintings include a *St. Peter* plausibly ascribed to Jusepe Ribera, a *Death of Archimedes* similarly attributed but probably by the Germano-Venetian Carl Loth (No. 3), a *Young Musician* by a Flemish Caravaggesque painter (incorrectly given to Honthorst), and a landscape by Jacob Ruysdael. There are two large glittering Neapolitan still-life pieces of fish—ingredients for a gargantuan *zuppa di pesce* by Gaetano Cusati of whom little is known save that he died in 1720. Two eighteenth-century paintings are attributed to G. B. Tiepolo: an *Agony in the Garden* which is an inferior copy of the work in the Kunsthalle at Hamburg, and a large *Rebecca and Eliezer at the Well* which appears to be by a minor Venetian painter influenced by both Tiepolo and Piazzetta, possibly Francesco Maggiotto (No. 5). Among the nineteenth-century pictures, which include works by Rosa Bonheur and Adolphe Monticelli, it is a little surprising to find *The Soul*, a life-sized female nude by G. F. Watts.

With the exception of two icons (a fifteenth-century *Madonna and Child* and a seventeenth-century *Fainting Virgin* by Andrea Pabia), nearly all the Greek works in the gallery date from the nineteenth century and later. The most interesting are a handful of portraits painted in the first half of the century by members of the fascinating 'Ionian School'. Who these artists were, and where they were trained, is a mystery. To judge from their works they

picked up some Italian influence either in Italy or from Italian artists working in the islands, for they owe nothing to the moribund Byzantine tradition. Their sitters were professional men and landowners whose names are recorded in that most colourful of directories, *The Golden Book of the Ionian Nobility*. But even the identity of the sitters would be unknown if they did not often clutch addressed envelopes in their stubby fingers. A characteristic example, ascribed to Nikolas Kantoynes (1767-1834, the only known member of the school), shows a gentleman carefully displaying a letter inscribed in a flowery copperplate hand: *Al Nobilis sig. Il Sigr Dre. Sebastiano Schidan Legislatore e proto Medico di Cefalonia*. Others represent an elegant young sprig of the Stephanou family, a piratical sea-captain and an architect or carpenter (Nos. 6, 7, 8). Painted in bright primary colours, they combine a naïveté of vision and composition with a remarkable virtuosity of execution. Minor details are rendered with miniscule precision—the links of a watch-chain, the crest on a signet ring, the hair of an incipient beard. Yet there is nothing finicking about these works which possess a sinewy strength and cast-iron solidity. The painters have made no attempt to aggrandize or to romanticize their sitters and one has the feeling that all these portraits were good likenesses. Above their exuberant moustachios the Ionian gentlemen gaze at us with the same mercilessly unwinking stare as the Greeks of today on Sintagma or the Esplanade at Corfu. And in the backgrounds we are afforded fleeting glimpses of the Greek landscape which has been represented in all its stony brilliance with the same fresh directness of vision as the figures themselves.

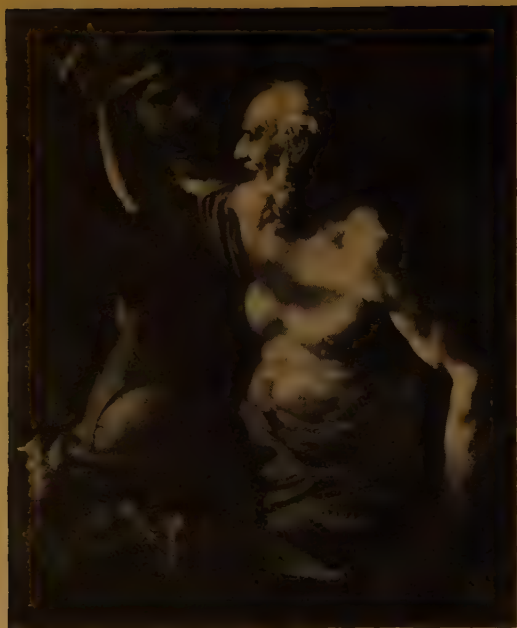
A painter working on the mainland, Nikolas Zachariou, executed portraits in a rather more sophisticated manner, and one of a youth has great merit (No. 9). But unhappily the vigorous native style manifest in this and the Ionian portraits was repressed by King Otho I's well-meant schemes for the advancement of Greek art. Not only did he introduce academic Germans to Greece but he also sent young Greek painters to study in Munich where they severed all connection with their native tradition. The Theban Theodor Vrezakis (1814-1878) who studied in Germany and painted his self-portrait in Raphaelesque guise was, however, capable of preserving some of the fresh charm of the old style in such a work as *The Camp of Karaïskakis* (No. 10). Other nineteenth-century Greek painters represented in the gallery include Constantine Bolanakis (1839-1907) and Nikephoros Lytras (1832-1904) both of whom depicted aspects of the Greek scene, though with the clouded eyes of sentimental strangers.



1. *The Crucifixion*. By El Greco, oil on canvas, 120 × 81 cm. Perhaps the most impressive of the four paintings by El Greco in the National Gallery of Greece.

2. *Angelic Musicians*. By El Greco, oil on canvas, 112 × 205 cm. This painting has been cut from a large altar-piece of the Annunciation of which the lower part was in the collection of the Marques de Urquijo in 1926. It appears to date from c. 1576–1584 and is similar to the *Annunciation* which El Greco painted for the Colegio de Da Maria di Aragon.





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THE NATIONAL GALLERY OF GREECE



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3. *The Death of Archimedes*. Here attributed to Johann Carl Loth, oil on canvas, 120 × 98 cm. A somewhat shadowy figure, Loth was born in Munich in 1632, settled in Venice before 1660, and died there in 1698. Few of his pictures are documented and none is signed. This work shows many similarities with a documented canvas which was painted before 1659 and is now in the Kunsthistorisches Museum, Vienna.

4. *Still-Life with Fish*. By Gaetano Cusati, oil on canvas, 202 × 250 cm. One of a pair of paintings signed by Cusati and probably executed in the late seventeenth century.

5. *Rebecca and Eliezer at the Well*. Anonymous Venetian eighteenth-century, oil on canvas, 146 × 197 cm. Apparently the work of a painter influenced by G. B. Piazzetta and G. B. Tiepolo, it has similarities with a painting of the same subject by Francesco Maggiotto now known only from a reproductive engraving by G. Volpato.

6. *Portrait of a young man of the Stephanou family*. By an anonymous artist of the Ionian school, oil on canvas, 85 × 66 cm.

7. *Portrait of G. Boulgaris*. By an anonymous artist of the Ionian school, oil on canvas, 93 × 65 cm. Painted on Hydra in 1857, possibly by the same artist as No. 6.

8. *The Architect*. By an anonymous artist of the Ionian school, oil on canvas, 81 × 65 cm.

9. *Portrait of a youth*. By Nikolas Zachariou, oil on canvas, 94 × 68 cm.

10. *The Camp of Karaiskakis in Phaleron*. By Theodor Vrezakis, oil on canvas, 145 × 178 cm. Theodor Vrezakis (1814–1878) was trained in Munich and won a gold medal at the Universal Exhibition in Vienna in 1853. This painting, executed in 1855 and representing a scene in the war of Greek Independence, is one of seven works by him in the National Gallery of Greece.

NOTES ON THE

SPANISH PAINTINGS IN THE BOWES MUSEUM

The late Martin Soria



1. (above). *The Immaculate Conception*, By Bernardo Cavallino.

2. (facing). *A Carmelite Monk (detail)*. By an unknown Flemish(?) artist.

The paintings attributed to Spanish artists in the Bowes Museum at Barnard Castle, Co. Durham, were studied on two visits, each lasting several days, in 1947 and 1955. Mr. Thomas Wake, the former curator, was of great help in making available the pictures, their records and photographs, which served in drafting a revised, partial catalogue, primarily for my own use. At the suggestion of the present curatorial authorities of the museum, these revisions are here published in capsule form. Illustrations of a few outstanding items and a brief comment on these and other pictures precede the catalogue notes.

THE finest Spanish painting at the Bowes Museum is Greco's *St. Peter*. It and two superb Goyas, *Portrait of Juan Antonio Meléndez Valdés* and *Interior of a Prison*, have been widely reproduced and exhibited. Less well-known are the museum's rich holdings in seventeenth-century Spanish paintings of the school of Madrid which were once part of the collection of Francisco Javier de Quinto y Cortés Guíu y Centol, created first Count of Quinto in 1859. Quinto¹ was one of the chief Spanish courtiers and was appointed Director of the National Museum of Trinidad in 1847. This museum was formed in the Spanish capital in 1836, when many Spanish monasteries were suppressed, and contained 1,739 paintings collected from the discontinued religious establishments in the provinces of Madrid, Toledo, Avila and Segovia. It was dissolved in 1898. In his position, the Count of Quinto was able to bring together a private collection of 217 paintings, largely paralleling the holdings of his museum. The Count died in Paris in 1860. Two years later the catalogue of his collection was published and in the same year (1862) Mr. Bowes bought 60 of these works for the Bowes Museum. The school of Madrid is represented by: J. Antolínez, Cabezalero(?), Camilo, Carreño, Caxés, Cerezo, Cl. Coello, J. García de Miranda, J.

¹ See J. A. Gaya Nuño, *La pintura española fuera de España*, Madrid, 1958, p. 28 and pl. I, a portrait of the Count of Quinto.





3. *The Beheading of St. John the Baptist*. By Andrea Vaccaro.

4. *Belshazzar's Feast*. By Juan Carreño de Miranda.



Leonardo, M. J. Meléndez, Pereda, Puga, J. Rizi, Solís, van de Pere, and others.

Among the paintings acquired from the Count of Quinto are some attributed to the Spanish school but actually painted in Italy, particularly Naples, then part of the Spanish crown. Of these Neapolitan pictures, the most interesting is an *Immaculate Conception* (580) by Bernardo Cavallino (No. 1). The model, the position of the head, and the sensuous, elegant structure of the fingers anticipate Cavallino's enigmatic *Singer*² in the Naples Museum. A related *Immaculate Conception* by Cavallino is in a Rome private collection.

A *Beheading of St. John the Baptist* (818, No. 3, 176 × 253 cm.) in the Bowes Museum is a replica after Massimo Stanzione's painting in the Prado Museum (No. 258, 184 × 258 cm.). Ferdinando Bologna³ recently specified that the Bowes Museum picture is a work of Andrea Vaccaro after the Stanzione model. We owe to Ullisse Prota-Giurleo⁴ the true date of birth of Vaccaro (1604) and new data on his double life as painter and archbishop's scribe. Bologna also recognized that the pair of two Doctors of the Church, *St. Ambrose* (2, No. 5) and *St. Gregory* (30), belong to the Neapolitan school⁵ and he suggested Cesare Fracanzano as author. These pictures are painted under the overwhelming influence of Ribera, and it seems possible that they were done by the Dutchman Hendrik van Somer (Amsterdam 1615—Amsterdam 1684/5). Somer went to Naples as a young man and painted there until 1652 as imitator and sometimes as a copyist of Ribera. His *Supper at Emmaus* (Sarasota, Fla., Ringling Museum) and his two versions of *St. Jerome* (Rome, Borghese Gallery; also Spada Gallery) may be compared for style.

Another new attribution among the Bowes pictures (not from the Quinto Collection) shows *An Italian Lady* (35, No. 6) by Pier Francesco Cittadini of Milan (1626–1681). The youthful, generously favoured sitter wears the typical Italian dress of the period. One thinks immediately of Cittadini's full-length portrait of *Lady and Child*⁶ (Bologna, Pinacoteca, No. 62) and of his *Girl in Spanish Costume* (Rome, Galleria Nazionale d'Arte Antica, No. 1382 and 914). One of the chief Italian portraitists of the seventeenth century, Cittadini was active in Bologna, first under Guido Reni, and later in Rome where he was influenced by Flemish and Dutch colleagues. This Bowes Museum painting is of good quality.

All the more puzzling because of its excellence is a life-size painting *A Carmelite Monk* (27) which has been attributed to Zurbarán. An inscription at the foot of the crucifix standing on a table next to the sitter fixes his age as 24 and the date as 1639. Beyond this, all is conjecture. The picture has nothing to do with Zurbarán. It did not come from the Quinto Collection, though it might conceivably belong to the school of Madrid since one perceives, for example, in the sensitive head (No. 2) possible relationships to the art of Juan Carreño de Miranda. However, it seems more likely that the portrait was painted in Flanders under the influence of Rubens. Further research might reveal the author.

Also Flemish, but painted in Spain is an excellent *Adoration of the Magi* (31) by Roland de Mois. I have published this picture elsewhere⁷ and dated it about 1560–1570, soon after the artist's arrival in Spain. Mois had studied in Venice under Titian and had



5. *St. Ambrose*. By Hendrik van Somer(?).



6. *An Italian Lady*. By Pier Francesco Cittadini.

² Bruno Molajoli, *Notizie su Capodimonte*, Naples, 1958, fig. 76.

³ *Opere d'Arte nel Salernitano del XII al XVIII secolo*, Naples, 1955, p. 56.

⁴ *Pittori Napoletani del seicento*, Naples, 1953, pp. 162–164; see p. 158 for the correct birth date of Cavallino: 1616.

⁵ John Thacher, *Art Bulletin*, September, 1937, p. 373, earlier had suggested Italian authorship.

⁶ Reproduced in Enrico Mauceri, *La Pinacoteca di Bologna*, 1931, p. 46.

⁷ George Kubler and Martin S. Soria, *Art and Architecture of Spain and Portugal and their American Dominions 1500–1800*, London, 1959, pl. 105.



7. *St. John Evangelist*. By José Leonardo.

8. *Archangel with Guitar*. By Guzmán(?) de la Questa.

9. *St. Agabus*. By Juan Martín Cabezalero(?).

10. *Marie Louise of Orleans, Queen of Spain*. By Claudio Coello.



seen works by Bassano. The Bowes Museum picture is Moïse's best painting. He repeated the composition, with less care, in several variations.

The new suggestions regarding Spanish paintings in the Bowes Museum all concern works from the Count of Quinto Collection: all, except one, done in Madrid. Not exactly a new attribution is the return to the Juan Carreño de Miranda label for *Belshazzar's Feast* (19, No. 4). This is a signed work by Carreño de Miranda and was so correctly catalogued until a German scholar attributed it to Francisco Rizi. Painted about 1660, this picture considerably surpasses the abilities of Rizi, a close friend of Carreño. Huge and imaginative, the canvas reflects Carreño's experience as an architectural decorator and well represents the theatrical grandeur of the late Baroque. Another signed work in the Bowes Museum was also hitherto misattributed because the signature had not been read correctly. This is the very large *Mystic Marriage of Sta Maria Magdalena de' Pazzi* (18), signed Antonio van de Pere *faciebat* 1659. I reproduced this picture, together with its companion piece, *Enoch Receives Elias in Paradise* (Cadiz Museum) in a recent article 'Baroque Painters of the School of Madrid'.⁸ Both pictures had since the eighteenth century been attributed to Antonio Pereda, who to be sure had influenced van de Pere considerably. Antonio van de Pere, a Fleming, was born about 1618 and died about 1688. He was in Madrid at least since 1659 and formed part of the Royal Guard of Flemish Archers.

Four hitherto anonymous paintings of the Four Evangelists (919, 920, 922, 923) fit precisely into the oeuvre of Velázquez's most gifted follower during the lifetime of the greater master: José Leonardo (1600?-1656). This artist was active at Madrid from about 1622 to 1648 in which year he went mad. Among Leonardo's foremost qualities are his treatment of light and colour. The Bowes Museum Evangelists (No. 7), in their luminous, sensitive harmonies of almost pastel-like hues, give an excellent idea of Leonardo's abilities in this respect. These saintly

⁸ *Archivo Español de Arte*, 1960.

figures are modelled in light greens, vermilions, yellows, blues, pink, ochre and violet. The brushwork is free and large, yet the paintings are unpretentious and personal. Though monumental, they do not show the grandiloquence often found in the Baroque. They seem fairly early: about 1625-1630.

Of the decade 1640-1650 may be two paintings, probably by Juan Martín Cabezalero (1633-1673): *St. Agabus* (807, No. 9) and a *Christ on the Cross* (640). *St. Agabus* seems to fit better into the style of Cabezalero than into that of Juan Rizi, to whom the picture was attributed. Further research is needed both on the authorship and on the identification as *St. Agabus*, which is a tentative one. Also with a slight question mark for the time being, one may advance the name of Claudio Coello for the bust portrait *Queen Marie Louise of Orleans* (1662-1689), first wife of Charles II of Spain (925 No. 10). We are on safer ground with the charming grisaille sketch (805) for a documented work by Miguel Jacinto Meléndez (1679-ca. 1731), namely a more finished study *St. Augustine Intervening in a Locust Plague* (Prado, No. 958) from San Felipe el Real in Madrid. After Meléndez's death, the large pictures in that church were executed by Andrés de la Calleja. The true authorship of the painting in the Prado was established only a few years ago. I published it and the Bowes Museum sketch elsewhere.

Another court painter, contemporary with Miguel Jacinto Meléndez, was Juan García de Miranda (1677-1749) who served at the court from about 1705 but received a salary only from 1735. The artist was born without a right hand and learned to paint with his left while supporting the palette on his right lower arm. Even allowing for this handicap, his art is a far cry from the high level of Spanish painting in the preceding century and indicates the end of the line for the school of Madrid. The Bowes Museum picture (825 No. 11) represents *A Miracle of St. Diego of Alcalá attacked by Robbers*, and was painted in 1731 for the lower cloister of the Franciscan monastery of San Diego at Alcalá de Henares. It formed part of a series of eleven or more scenes from the life of St. Diego, seen there in 1772 by Ponz⁹ and taken to Madrid in 1836. Ten entered the National Museum de la Trinidad,¹⁰ but this one found its way to the private collection of its director, the Count of Quinto. The museum was later dissolved and the other paintings of García de Miranda's series are now in the Veterinary School at Madrid, in the Museums of Villanueva y Geltrú and of Pontevedra, in the church of Socuellamos (province of Ciudad Real) and in the Municipal Library of Écija.¹¹

Finally two signed paintings, painted outside Madrid, pose problems since their authors are defying identification. A large *Virgin of Mercy* (816, No. 12) is signed *P^o Muñoz ft.* Thus Pedro or Pablo Muñoz. Nothing is known about this artist. For several reasons it is most likely that the picture was painted in Valencia. Over half a dozen artists by the name of Muñoz were active there during the sixteenth and seventeenth centuries; far more than in any other city. Judging from the style, the picture fits into the school of Valencia, about 1640-1650. The angels and other figures show influences from Ribalta and from Jerónimo Jacinto de Espinosa (1600-1667) and through the latter from Zurbarán. Among the figures kneeling under the mantle of the Virgin of Mercy seem to be King Jaime of Aragon (1213-1276), co-founder of the Mercedarians, the then ruling Pope Gregory IX (1227-1241), and, at the extreme right, St. Peter Nolasco, founder of the Order, who was sainted in 1628.

Even more enigmatic is *Archangel with Guitar* (870, No. 8), for



11. *A Miracle of St. Diego of Alcalá attacked by Robbers*. By Juan García de Miranda.



12. *The Virgin of Mercy*. By Pedro (or Pablo) Muñoz.

neither the date nor the signature can be read with certainty. My reading Guzmán de la Questa La (or fa) 1658 (or 1608) is conjectural. De la Questa, which today would be spelled de la Cuesta, is fairly certain; Guzmán not at all. The two letters before the date may be L^a, that is perhaps Lisboa, or fa(ciebat). If the date 1658 is correct, the picture would be very retarded and provincial. I am quite uncertain where in the Peninsula, or even in the Iberian Dominions in America, it might have originated; though a link with the art of Seville is possible. The mannered style is perhaps influenced by Juan del Castillo (1584-1640) of Seville.

Besides the Spanish paintings here commented on, the Bowes Museum is rich in many fields of painting, sculpture, and the decorative arts. Not the least of its charms is the setting in a delightful park amid the friendly town of Barnard Castle on the Tees and the rolling hills of the North Riding and of Durham beyond.

Viaje de España, ed. 1947, Madrid, Aguilar, p. 119.

⁹ P. 84: Nos. 494, 486, 498, 500, 502, 504, 556, 641, 697 and 1020.

¹¹ J. A. Gaya Nuño, *Boletín de la Sociedad Española de Excursiones*, 1947, pp. 46-47, omitting No. 1020.

No.	Subject	Attribution in 1939 Handbook with corrected biographical dates	Suggested attribution and comments
2.	<i>St. Ambrose</i> (see No. 30)	Francisco de Herrera the Elder	Hendrik van Somer(?) (1615-1684/5)
4.	<i>Rev. Father Manuel F. Regidor y Brihuega, General of Carmelites</i>	José Aparicio (1773-1838)	Signed Jf. Aparicio año 1815
6.	<i>The Emperor Charles V</i>	Spanish School, 16c.	Circle of Sánchez Coello
7.	<i>Portrait of a Gentleman</i>	Spanish School, 19c.	Not Spanish
8.	<i>St. Jerome and St. Ambrose</i>	Alejo Fernández	Juan de Borgoña (Post, IX, p. 232)
9.	<i>Architectural Ruins in Italy</i>	Attr. to Francisco Collantes	Italian School, Viviano Codazzi (1604-1670), with figures by Domenico Gargiulo (1612-1675), painted at Naples, c. 1640
10.	<i>Sta. Eustoquia</i> , painted for convent of Sta. Isabel, Seville. Others of the series at Seville, Dresden, Grenoble Le Mans, and the Prado	Juan de Valdés Leal (1622-1690)	Yes
11.	<i>St. Jerome</i> , straight copy of Collantes' painting in Royal Museum of Fine Arts, Copenhagen	Antonio de Puga (ca. 1610-1648)	Signed Antonio de Puga f. b. Año 1636. Only signed work known by Puga
13.	<i>Augustinian (?) Monk</i>	Spanish School, 17c.	18th century, José Maella or circle
14.	<i>Unknown Man</i>	Goya	Not Goya, perhaps a 19c. pastiche
15.	<i>Immaculate Conception</i>	Antonio del Castillo	Circle of Pereda(?)
15a.	<i>A Nun holding a Crucifix</i> (see No. 22a)	Spanish School, 17c.	Unimportant
17.	<i>Fray José de Sigüenza</i>	Attr. to Bartolomeo Carducho	Dated 1602, authorship uncertain, a copy of the better version in the Escorial
18.	<i>The Mystic Marriage of Sta. Maria Magdalena de' Pazzi</i> , from Carmelitas Calzadas, Madrid	Spanish School	Signed Antonio van de Perce faciebat 1659 (ca. 1618-ca. 1688)
19.	<i>Belshazzar's Feast</i>	Francisco Rizi	Signed Juan Carreño de Miranda (1614-1685)
21.	<i>Translation of St. Francis</i> , imitating Ribera	Francisco Zurbarán	Spanish Follower of Ribera
22.	<i>Immaculate Conception</i> (not a copy of the version in Munich)	José Antolínez (1635-1675)	Yes
22a.	<i>A Carmelite Nun</i> (companion piece to No. 15a)	Spanish School, 17c.	Unimportant
23.	<i>St. John the Baptist</i>	Eugenio Caxés (1577-1634)	Not Caxés, unimportant
24.	<i>Portrait of a Child</i>	Spanish School, 16c.	Unimportant
25.	<i>Bodegon with kettles, barrels, tomatoes, green pepper</i>	School of Meléndez 18th century	Circle of Mateo Cerezo (ca. 1626-1666)
26.	<i>Juan Antonio Meléndez Valdés</i>	Goya	Yes, signed 1797
27.	<i>A Carmelite Monk</i>	Francisco Zurbarán	Flemish School, influenced by Rubens, inscribed AET SUE 24 ANNO 1639
28.	<i>A Spanish Prince</i>	Spanish School, 18c.	Dupra(?) Houasse(?) (ca. 1730-1740)
28a.	<i>Margaret of Austria</i>	Bartolomé González(?)	Copy after Bartolomé González
29.	<i>Interior of a Prison</i>	Goya	Yes
30.	<i>St. Gregory</i> (companion piece to No. 2)	F. Herrera the Elder	Hendrik van Somer(?) (1615-1684/5)
31.	<i>The Adoration of the Magi</i>	Attr. to School of Luis de Vargas	Roland de Mois (ca. 1520-ca. 1600), Fleming active in Spain (Soria, pl. 105)
32.	<i>Mariana of Austria</i>	Juan Carreño de Miranda	Yes, but in rubbed condition
33.	<i>A Spanish Beggar Boy</i>	School of Murillo	Pastichio
34.	<i>Tobias and the Archangel</i>	Antonio Pereda (1608-1678)	Signed ADE (joined) PEREDA F 1652
35.	<i>Italian Lady</i>	Unknown, Spanish School	Pier Francesco Cittadini Italian School
36.	<i>Young Italian(?) Princess wearing a gem of the Nativity</i>	Unknown, 17c.	Italian(?), late 16c.
38.	<i>St. Peter</i> (see also No. 68)	Attr. to Esteban March	Michelangelo Fracanzano (F. Bologna, 1955, p. 55)
39.	<i>A Lady of the time of Louis XIII</i>	Spanish School, early 17c.	Not Spanish
41.	<i>St. Peter</i>	Attr. to Luis Tristán	Copy after Jusepe Ribera
53.	<i>Charles II of Spain as a child, with Attendant</i>	Unknown, Spanish School, late 17c.	Unimportant
65.	<i>St. Gregory and St. Augustine</i> (companion piece to No. 8)	Alejo Fernández	Juan de Borgoña (Post, IX, p. 232)
66.	<i>Duchess of Lerma(?)</i>	Alonso Sánchez Coello	Italian(?). Unimportant
67.	<i>A Cardinal Conversing with two monks and two other Persons</i>	Spanish School, 17c.	19th century, copy
68.	<i>St. Paul</i> (companion piece to No. 38)	Attr. to Esteban March	Michelangelo Fracanzano (F. Bologna, 1955, p. 55)
69.	<i>The Keys of Seville offered to St. Ferdinand</i>	Juan de Toledo	School of Seville, circle of Francisco de Zurbarán
70.	<i>Cardinal Pietro Ottoboni, great-nephew of Pope Alexander VIII</i>	Francesco Cavalier Trevisani (Italian School)	Signed. See E. Waterhouse, <i>Burl. Mag.</i> , xcv, No. 601, p. 123
71.	<i>St. John the Baptist</i>	Flemish School, 16c.	Yes
78.	<i>The Virgin crowned with Stars</i>	Guido Reni	Spanish School(?). Unimportant
83.	<i>Fruit and Vegetables with Figures in the Background</i>	Flemish School, end of 16c.	Flemish painter active at Florence(?)
99.	<i>A Breakfast Table</i>	Louise Moillon (1610-1696)	Inscribed 1614 on a wooden trencher
113.	<i>Still Life with Red Macaw</i>	Spanish School, 17c.	Italian

146.	<i>Lemon, Artichoke, Asparagus</i>	Flemish School, 17c.	Spanish School, circle of Juan van der Hamen
256.	<i>Infanta Isabel Clara Eugenia, Governess of the Netherlands</i>	Frans Pourbus the Younger	Spanish(?) painter ca. 1600-1605
277.	<i>Archduke Albert of Austria Husband of Infanta Isabel Clara Eugenia</i>	Frans Pourbus the Younger	Copy after Bartolomé González
316.	<i>Lady in early seventeenth-century Costume (of Turin(?))</i>	French School, 16c.	Flemish School, about 1605
323.	<i>Infante Carlos (died 1632) Brother of Philip IV</i>	Frans Pourbus the Younger	Copy after Bartolomé González
341.	<i>Philip IV</i>	Frans Pourbus the Younger	Copy after Bartolomé González
546.	<i>Head of an Apostle</i>	Lorenzo(?) Franco, 16c.	Follower of Luca Giordano, early 18c.
553.	<i>Infante Cardinal Ferdinand, Brother of Philip IV</i>	Frans Pourbus the Younger	School of Bartolomé González
577.	<i>An Italian Seaport</i>	Unknown, Flemish School, 17c.	Early work by Leonardo Coccorante (c. 1690-after 1744), Naples, c. 1710, or by his circle
580.	<i>The Immaculate Conception</i>	Unknown, Spanish School, 17c.	Bernardo Cavallino (1616-after 1656), Neapolitan
585.	<i>The Presentation of the Virgin, painted ca. 1615-20</i>	Eugenio Caxés (1577-1634)	Yes. Inscribed in back Eugenio Cages
612.	<i>Pictà</i>	Unknown	Seems a forgery
633.	<i>Christ on the Cross</i>	Unknown, Spanish School, 17c.	Unimportant
637.	<i>The Judgement of Christ, with nineteen shields</i>	Unknown, Spanish	Derived from a much copied, unknown Flemish engraving of late 16c.
640.	<i>Christ on the Cross</i>	Unknown, Spanish	Juan Martín Cabezalero(?) (1633-1673)
641.	<i>The Holy Family and St. John</i>	Unknown, Spanish School, 17c.	Unimportant
642.	<i>St. Peter</i>	El Greco (1541-1614)	Yes, excellent, signed
805.	<i>St. Augustine Intervening in a Locust Plague (study for Prado, No. 958)</i>	Spanish School, 18c. (grisaille)	Miguel Jacinto Meléndez (1679-ca. 1731)
807.	<i>St. Agabus</i>	Fray Juan Rizi	Juan Martín Cabezalero(?) (1633-1673)
808.	<i>St. Clare Holding a Monstrance</i>	Alonso Cano	School of Granada(?)
809.	<i>A Bishop</i>	Francisco Herrera the Elder	Spanish School(?). Unimportant
810.	<i>Christ and the Virgin Crowning with Thorns San Juan de Dios (from San Juan de Dios(?))</i>	Francisco Camilo (1610-1673)	Signed Fco CAMILO (joined) FA 1650
812.	<i>The Adoration of the Shepherds</i>	School of the Bassanos	Perhaps by Pedro de Orrente (1570-1645)
814.	<i>Death of St. Paul the Hermit</i>	Marten de Vos	Not by Marten de Vos
815.	<i>St. Onuphrius</i>	Unknown, Flemish School, 17c.	Unknown, Spanish School, 17c.
816.	<i>The Virgin of Mercy (not a combination of pictures by Zurbarán)</i>	Pedro Muñoz, Spanish School	Signed. Muñoz belonged perhaps to Valencian School, influenced by J. J. Espinosa and indirectly by Zurbarán
817.	<i>Ecce Homo</i>	School of Cerezo	Mateo Cerezo (ca. 1626-1666)
818.	<i>Martyrdom of St. John the Baptist (related to Prado No. 258, by Massimo Stanzione)</i>	Mattia Preti	Andrea Vaccaro (1604-1670), (F. Bologna, 1955, p. 56)
821.	<i>The Virgin and the Infant Christ giving St. Basil and St. Bernard the Rules of their Orders</i>	Unknown, Spanish School, 17c.	Unimportant
824.	<i>Madonna of Montserrat</i>	Fray Juan Rizi (1600-1681)	Yes
825.	<i>St. Diego Attacked by Robbers (belongs to a series of nine paintings in the Trinidad Museum Catalogue, Madrid, 1865, p. 84, from the Convent of San Diego, at Alcalá de Henares)</i>	Juan Carreño de Miranda	Juan García de Miranda (1677-1749), signed <i>Jº de Mirºda fº 1731</i>
826.	<i>The Immaculate Conception</i>	Eugenio Caxes	Unknown, Spanish School, 17c.
827.	<i>Angels Ministering to Christ</i>	Francisco de Solís (ca. 1629-1684)	Yes (repr. Gaya Nuño, <i>La pintura española fuera de España</i> , 1958, pl. 241)
829.	<i>The Nude Christ Child Appearing to St. Theresa and a Carmelite Monk</i>	Unknown, Spanish School, 17c.	Yes
835.	<i>St. Charles Borromeo</i>	Sevillian School; perhaps by Roelas	Unknown School
836.	<i>St. Joseph Leading the Christ Child</i>	Spanish School, early 17c.	Romulo Cincinnato (ca. 1530-1598), act in Spain
837.	<i>Christ at the Mount of Olives</i>	José Sarabia	José Antolínez (1635-1675), signed <i>Joseph Antolínez f. 1665</i>
838.	<i>Behold My Hand</i>	Spanish School, late 17c.	Spanish or Mexican(?)
870.	<i>Archangel with Guitar</i>	Unknown, Spanish, dated 1653	Signed <i>Gzº de la Questa a 1658</i> (Guzmán de la Questa(?))
918.	<i>St. Peter of Alcántara</i>	Unknown, Spanish, 17c.	After a painting attr. to Francisco de Zurbarán, Aguado sale, Paris, 1843, No. 160, engraved by E. Cougny
919.	<i>St. Matthew (see Nos. 920, 922, 923)</i>	Unknown	José Leonardo (ca. 1600-1656)
920.	<i>St. John</i>	Unknown	José Leonardo (ca. 1600-1656)
921.	<i>Christ Holding a Palm Branch and Treading Underfoot Death, Sin and Hell</i>	Unknown, French, 16c.	Flemish, inspired by Marten de Vos
922.	<i>St. Mark</i>	Unknown	José Leonardo (ca. 1600-1656)
923.	<i>St. Luke</i>	Unknown	José Leonardo (ca. 1600-1656)
925.	<i>Marie Louise d'Orleans</i>	Unknown, Spanish, 17c.	Claudio Coello (1642-1693)
945.	<i>Martyrdom of St. Andrew</i>	Luis Tristán (ca. 1586-1624)	Yes

Renaissance and later Glass in the Tiroler Landesmuseum, Innsbruck

R. J. Charleston

MOST visitors to Innsbruck, when they have wandered round the old streets in the centre of the city and stared at the Goldene Dachei, looking for further sights to see, will have their energies amply absorbed by the Renaissance splendours of the Hofkirche, by the *rococo* festivity of Maria Theresa's Hofburg, and beyond them by the numerous baroque and late baroque churches—St. Jakobi, St. Johann am Innrain, the Wilten churches and the rest. Few are likely to have both time and inclination to visit the Museum, and, of those few, most will be keen to track down its Rembrandt, or will become absorbed in its splendid collection of Gothic Church art. For these, and for the many others who may never have the opportunity of visiting this Museum, it may be of benefit to review its excellent, and, for its size, remarkably representative collection of Renaissance and later glass.

This short account will not deal with the interesting Roman glass found at what is now the outlying district of Wilten but which was once the original Roman settlement in this area; nor with the Renaissance stained glass panels, of which the Museum has a rich collection.

First of all the Renaissance glasses in the museum, both in point of importance and probably also of time, stands the small Venetian enamelled glass of No. 1. This charming piece, which is of unusually small dimensions, is enamelled in blue, white, red and green, the border below the rim and the decoration of the vertically ribbed foot being etched with a point through the gold leaf ground. The most unusual decoration consists of a lattice of intersecting lines bearing a continuous inscription in black which, although clearly amorous in content, has not been completely interpreted. This unusual interlace decoration closely resembles that of a small bowl once in the Pierpont Morgan Collection and now in the Metropolitan Museum. No more precise date can be given to it than 'about 1500'. Whether this rare goblet was made for a Teutonic customer or whether, as is more likely since the inscription is in Italian, it was acquired by a collector in the nineteenth century, is not known.

Venetian glasses were, however, much prized north of the Alps in the fifteenth and sixteenth centuries, and it was almost inevitable that when such a market existed, steps should be taken to supply it by a home industry. The Tyrol has, in fact, the honour of setting up the first glass-house outside Italy making glass in the Venetian manner. In 1534 a certain Wolfgang Vitl received from Ferdinand I permission to erect a glass-works at Hall—the present Solbad-Hall, a mere ten minutes' tram- or train-journey from Innsbruck itself. The Hall works continued in being, with many vicissitudes, until well into the seventeenth century, and at one time even came under the patronage of the art-loving Archduke Ferdinand II. To this patronage the fine

collection of Hall glasses in the Archduke's Palace of Ambras, near Innsbruck, bears witness. Hall decorated glass is seen at its most characteristic in goblets and bowls decorated with formal panels and borders by means of a diamond-point; alternating with these areas of ornament there often appear zones of painting in cold pigments. These, not being fixed on the surface of the glass by firing, have often worn away, leaving the diamond-point work to speak for itself. But in the large goblet of No. 2 the painted decoration is well preserved. Here the normal palette of gold and a now rather washed-out red and green is used to paint running plant-scrolls in gold and green, and rosettes and scrolls in red and green on a gold ground. The glass betrays the usual slight clumsiness and brown-tinted metal of provincial craftsmanship, and the provincial accent is confirmed in the somewhat laborious and not wholly successful decoration of applied horizontal loops round the bowl of the goblet. Less firmly attributable to Hall is a tall covered *Spechter* (or narrow cylindrical beaker) decorated by means of cold-painting alone in green, black and brown, with the usual gold. These colours are used in horizontal borders of laurel with a quatrefoil diaper between.

Even less certainly of Hall workmanship is a handsome tall covered goblet of conical bowl-form and of blackish glass, decorated by means of vertical mould-blown ribbing and three horizontal lines of thread-decoration (No. 3). This massive piece is of a shape current about the middle of the sixteenth century. Chronologically, therefore, there is nothing against a Hall attribution. Unless, however, there are strong internal reasons for making such an attribution, a glass of this indefinite character had, in the present state of our knowledge, best be summed up as 'Venetian or *façon de Venise*'.

The collection contains no example of the enamelled glass with decoration (usually of armorials) made to order in Venice for German customers. Of the early enamelled glasses made in the North in the second half of the sixteenth century, in the Bayrisches Wald or Bohemia, the collection contains an excellent 'Reichsadlerhumpen' dated 1574, on which the arms of the constituent members of the Holy Roman Empire are shown displayed on the wings of the Austrian eagle, whilst a *Crucifixion* is painted on the body (No. 4). There is also a good seventeenth-century *Humpen* enamelled with an amusing continuous hunting-scene and probably to be attributed to a glass-house of the Fichtelgebirge area.

The form of the Hall goblet of No. 2 is curiously echoed in two enamelled glasses of the seventeenth century. It appears to have been common property in the South German area, but is especially popular in Switzerland, where most of the rare seventeenth-century enamelled glasses are of this shape. The Swiss



1



2



3



4



5

1. Goblet of colourless glass decorated with etched gilding, and painted in blue, white, red and green enamels. The Italian inscription, written in black on the white ribbons of the interlace design, has not been deciphered, but is of an amorous content. Venetian, about 1500. Height 13.8 cm.

2. Goblet of brownish glass, engraved with the diamond-point and decorated with unfired gold and red and green pigments. Hall, about 1575. Height 28 cm.

3. Covered goblet, clear glass with vertical mould-blown ribbing. German or Austrian 'façon de Venise', middle of sixteenth century. Height 48.5 cm.

4. 'Reichsadlerhumpen', clear glass painted in enamel colours and gilt. Probably Bohemian, dated 1574. Height 25.4 cm.

5. Drinking-glass of clear metal, painted in enamel colours, and inscribed: *Josef Lechleitner, Wirdt und Gastgeber zu Grintz und Rosina sein Hausfrau 1672*. Perhaps Swiss, dated 1672. Height 17.6 cm.

6. Drinking-glasses of almost colourless metal, with moulded decoration. German or Austrian, second half of seventeenth century. Height of beaker 6.2 cm.



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origin of the first of these glasses at Innsbruck is confirmed by its enamelled decoration of the Cantonal arms (the foot of this glass has been broken off). The second and smaller, but intact, glass is decorated with representations of the owner and his wife, the one holding a goblet in his hand, the other a flower. At the back of the glass is painted a spray of lilies-of-the-valley, a motif which might turn our thoughts in the direction of Franconia, were it not for the inscription, which relates to a village near Landeck in Western Tyrol. Since no centre of glass-enamelling is known in this region, it is possible that the glass was bespoke from Switzerland. This interesting piece is dated 1672 (No. 5).

Although the inspiration of the German enamelled glasses derived originally from Venice, they soon took on a national character which speaks eloquently in the painted decoration, the glass itself (often heavily tinted brown or yellow) being of secondary importance. The Venetian tradition as embodied in clear, almost colourless 'crystal', however, also long survived in Germany the initial attempts to imitate it at Hall and elsewhere in the late sixteenth and early seventeenth centuries. It was only finally driven into the background by the development, in the last quarter of the seventeenth century, of the perfected German type of potash-lime 'crystal', which by its purity and solidity more fully answered to the taste of the period. Of the glasses made in the Venetian tradition, but in characteristically German shapes, the Museum possesses one or two pleasant examples. One is a boat-shaped footless drinking-cup of a type frequently found in Germany in colourless, green, blue, or opaque-white metal. This example is of clear colourless glass and is decorated with the usual heavy ribbing (No. 6). A small cylindrical beaker of similar glass is decorated with 'spiky gadrooning' of a type which is familiar to English collectors on the glasses of the 'Anglo-Venetian' period; but the Venetian-derived trick of decoration is often also found on the Continent (No. 6). In addition to these pieces, mention may be made of a trick drinking-glass and a small collection of normal wine-glasses in this attractive seventeenth-century 'façon de Venise'.

The glasses so far described, however, which owe their character ultimately to Venetian tradition, only represent as it were the upper crust of German glass-making. Below it ran a vein of very ancient origin. Glass had been made in forest glass-houses in Germany and Bohemia since the early Middle Ages, and indeed probably without a break since Roman and Merovingian times. The glass was made by using local sands and founding them with the ashes of the vegetation which grew in the vicinity (a 'potash' tradition, as opposed to the 'soda' tradition of the Venetians, who used ashes of marine plants). The use of raw sands imparted to the glass a green tone which was due to iron impurities. The resultant sea-green glossy glass has often a lustrous beauty peculiarly its own, and it was wrought into shapes no less idiosyncratic, with decoration of applied blobs ('Nuppen') or mould-blown ribs. Of these glasses the Innsbruck Museum has a desirable small collection. Included in it are several of the much-sought-after fifteenth- and sixteenth-century 'Nuppenbecher', of which two have been used as reliquaries and retain their wax seals (No. 7). A glass of 'Spechter' type (No. 8a), is decorated with a zone of 'Nuppen' above the foot, which is itself spun from a single thread of glass, the usual technique on the early 'Roemers'. Of the mould-ribbed glasses there is a nice waisted beaker with vertical ribbing (No. 8c), whilst on a cylindrical beaker of 'Spechter' type the ribs have been diagonally 'wrythen' (No. 8b). A truncated conical cup with a rather high 'kick', of 'Maigellain' type, has the 'broken ribbed' decoration running in both diagonal directions. After the sixteenth century, glass of this general character was relegated (except in the case of

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7. Three 'Nuppenbecher', green glass with applied blobs and threads, that on the left used as a reliquary and bearing the seal of Cardinal Nicholas von Cusa, Bishop of Brixen from 1450-64. German, fifteenth-sixteenth century. Height of outside pieces 11.5 cm.

8. Three beakers of green 'Waldglas'. German, sixteenth-seventeenth century. Height of glass on right 15 cm.

9. Beaker and sweetmeat glass, colourless metal engraved on the wheel. Bohemian or Silesian, second quarter of eighteenth century. Height of beaker 10.5 cm.

10. Covered goblet, colourless glass engraved on the wheel and gilt. On the cover is the inscription *GesChehn IM Iahr Wo brUDer Ioseph eIn Loser Vogel War*, concealing a chronogram for 1735: on the foot, the word *Potsdam*. Potsdam glass-house, 1735. Height 30 cm.

11. Cup and saucer, Chinese porcelain painted in blue, with a 'dead leaf' brown ground engraved on the wheel, probably in Dresden, about 1715-20. Diameter of saucer 11.2 cm.

12. Covered beaker, colourless glass painted in black enamel ('Schwarzlot') and gilt. The decoration refers to the wedding in 1726 of the Archduke Karl Albrecht of Bavaria with the Archduchess Maria Amalia, daughter of the Emperor Joseph I. Bohemian (perhaps painted in the workshop of Ignaz Preussler), 1726. Height 19.4 cm.



the Roemer) to common use. It is often none the worse for that, and the Innsbruck Museum possesses an elegant green bottle, as well as an alembic like those represented in seventeenth-century paintings of alchemists at work.

By the turn of the eighteenth century, the German and Bohemian glass-makers, with their new 'crystal' glass perfected, had acquired a confidence which enabled them to create original styles of their own. Apart from the new conception of solidity, their innovations lay mainly in the field of the decorative techniques. Of these, engraving and enamelling take pride of place. The Innsbruck collection is not particularly rich in engraved



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13. Beaker, colourless glass painted in black, red and green enamels and yellow-stain. Signed *S. Mohn fec.* and painted by Samuel Mohn to commemorate the death of Queen Luise of Prussia in 1810. Dresden, 1810 or slightly later. Height 10 cm.

14. Beaker, colourless glass with wheel-cut foot and decoration painted in brown, black and pink enamels. Signed *Mohn 1810*, and painted by Samuel Mohn. Dresden, 1810. Height 11 cm.

15. Two beakers, colourless glass with wheel-cut feet and decoration painted in enamel colours and yellow-stain. Attributed to Anton Kothgasser in Vienna, about 1830. Height of beaker at left 11.5 cm.

All photographs by Demanega, Innsbruck.

glasses, but, in addition to a small number of more or less standard Bohemian and Silesian glasses (No. 9), possesses one noble goblet which must be amongst the best of the later glasses made at the Potsdam glass-house (No. 10). Not only is the word 'Potsdam' engraved on the foot, but the cover bears an inscription containing a chronogram for 1735, the year before the concern was transferred to Zechlin. This piece is richly gilt in addition to the engraving. It may not be inapposite to mention in this context a cup and saucer of Chinese porcelain painted in blue and white on their internal surfaces and glazed 'dead-leaf brown' on the outside. The brown glaze has been cut away to the underlying white porcelain to give a *chinoiserie* design (No. 11). This work, which is amongst the most elaborate of its type, was done by a glass-engraver, probably working in Dresden about 1715-20.

The seventeenth-century type of enamelling in colours described above continued into the eighteenth century, but became increasingly rustic in character. The palm of elegance passed to a form of painting in black monochrome ('Schwarzlot'), which had been introduced in the second half of the seventeenth century and which was used alike on faience, porcelain and glass. The best of this enamelling in the eighteenth century (when it was supplemented by touches of gold) appears to have been done in Bohemia, and is associated with a painter by the name of Preussler. The Innsbruck collection contains a fine example of this work which enjoys the added distinction of having been made to commemorate an Imperial wedding and being therefore precisely datable (No. 12).

Towards the end of the eighteenth century enamelling virtually died out as a means of decorating fashionable glass. In the early part of the nineteenth century, however, it experienced a marked revival at the hands of artists who used transparent enamels and stains much in the manner of stained-glass painters. Notable amongst these were the two Mohns, father and son (who worked mainly in Dresden) and Anton Kothgasser, of Vienna. At Innsbruck these artists are well represented. A cylindrical tumbler painted with the bust portrait of Mohn's erstwhile patron, Queen Luise of Prussia, and with a border of roses in black, red and green painted below a band of yellow-stain, is signed *S. Mohn fec.* (No. 13). Other examples of this subject are known. A comparable beaker bears the bust-portrait of a lady in brown, pink and black (No. 14). Kothgasser is represented by two beakers, one painted in blue, pink, green and yellow-stain with allegorical figures holding garlands, the other with a spray of (?) marigolds on a black ground, inscribed *Puissiez vous être telle* (No. 15). Neither of these pieces is signed, but both may reasonably be attributed to Kothgasser.

Finally, mention should be made of an excellent example of the work of Joseph Mildner, of Gutenbrunn, who at the end of the eighteenth century revived the earlier technique of the 'gold sandwich-glasses' ('Zwischengoldgläser'). In these, a design is etched in gold leaf and protected from damage by an overlying skin of glass. Mildner brought this technique to a high point of refinement, combining the gold leaf with colours, and occasionally, as in this Innsbruck example of 1801, supplementing it by decoration engraved with the diamond-point. The beaker is decorated with a medallion on the front representing the *Agnus Dei*, whilst a figure of St. Anthony adorns the base of the glass inside.

The author would like to acknowledge his indebtedness to Dr. Erich Egg, Director of the *Tiroler Landesmuseum*, for much assistance, not only in providing information, but in procuring the photographs which illustrate this article.

Masters in the circle of Albrecht Dürer

Peter Strieder

(Director, *The Germanisches National Museum, Nuremberg*)

IN Albrecht Dürer German art brought forth, at the time of transition from Late Gothic to Renaissance, a genius able to give perfect form to the artistic ambitions of that time. Nursed in the Nuremberg tradition, schooled in the works of Martin Schongauer and the Housebook Master, and brought to maturity by a personal and critical acquaintance with North Italian painting, Dürer's creative productions came to be the source from which his contemporary artists, and also the artists of later generations, drew abundantly. Side by side with this extensive influence on European art, especially through the medium of his graphic productions, was Dürer's more immediate relationship with a large number of pupils, whose work mirrored their master's endeavours and development. It is to the work of these masters in Dürer's circle, more particularly as far as they were working with the master, that the current exhibition* in the Germanisches Museum is dedicated.

To the circle of artists that formed themselves around Dürer from about the year 1500 there belonged men of diverse origin and character. Only one, Wolf Traut, appears to have been a native of Nuremberg. Hans Suess von Kulmbach came from the small Frankish township of Kulmbach; Hans Baldung Grien from Strasbourg; Hans Schäufelein from Swabian Nördlingen. Dürer's growing fame drew these artists to Nuremberg, as the young Dürer in his time was drawn to Colmar to seek out Martin Schongauer. While contemporary sources tell us nothing of the relationship of these artists to the master, the relationship is most clearly seen in the joint activity of the wood-cut illustration for a number of religious and humanist subjects issued by the Nuremberg printers and publishers. The new possibilities won for the wood-cut by Dürer were taken up by his pupils and employed by them, each according to his talents, in an extensive production. Dürer himself, added his own monogram as an indication of this workshop origin, to the single sheets produced by Baldung in Nuremberg. The pupils also followed their master in the autonomous drawings which he was producing, which, not intended as preparatory studies for another medium, were raised by the master to a self-sufficient work of art. In their choice of motifs, in experiments with toned grounds, the pupils were inspired by Dürer's works of the same time.

When in Italy, Dürer had to guard against his reputation as a great master of the wood-cut and engraving to the exclusion of painting. To his Nuremberg pupils, however, his altar-pieces, which they saw in his workshop or in churches, were also studied as examples of composition and colour. None of Dürer's paintings had exercised so strong an influence over the decades as the altar for the Paumgartner family, and it seems not impossible that the only panels by Baldung certainly produced in Nuremberg, the panels of SS. Barbara and Catherine, were made as wings for this altar. Among Dürer's pupils, one who possessed a really great talent as a painter was Hans von Kulmbach. Gifted

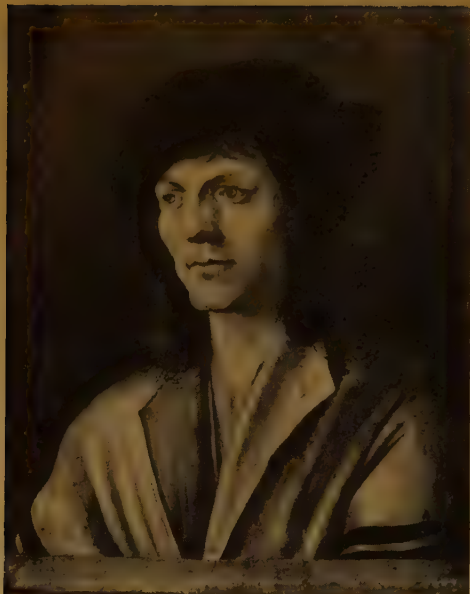
* 'Meister um Albrecht Dürer': an exhibition at the Germanisches Museum, Nuremberg.



1. Hans Baldung Grien. Landsknecht with lance. Drawing in pen, with white heightening, on paper with a green ground, c. 1505. *Öffentliche Kunstsammlung, Basle.*

2. Hans Schäufelein. Birth of Christ, c. 1506/7. *Kunsthalle, Hamburg.*





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3. Hans Schüpflein. Bust Portrait of a Man, c. 1508. *National Museum, Warsaw.*



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4. Hans Suess Von Kulmbach. St. Cosmas, detail from the wing of a St. Lawrence altarpiece from the Church of St. Lawrence, Nuremberg, c. 1506. *Germanisches National Museum, Nuremberg.*



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5. Wolf Traut. St. Mauritius Assisting A Mason Against the Devil. *The Minster, Heilsbrunn.*



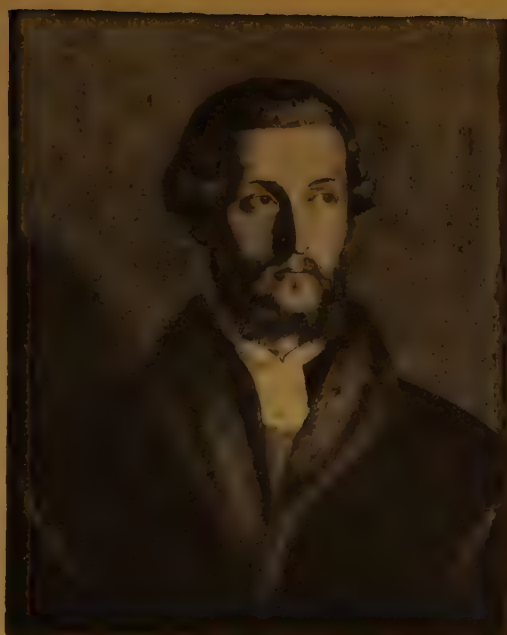
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6. Meister Des Anbacher Kelterbildes. The Adoration of Christ, c. 1515. *Cleveland Museum of Art, Cleveland, Ohio.*

7. Barthel Beham. Venus and Cupid, pen drawing, 1525. *Print Room, Leiden.*

8. Georg Pencz. Bust Portrait of a Bearded Man, c. 1534. *Kunsthistorisches Museum, Vienna.*

9. Georg Pencz (Monogrammist IB). Faith, Hope, Charity and Justice. From a series of seven line engravings of the Christian Virtues, c. 1528/29. *Germanisches National Museum, Nuremberg.*



with a fine feeling for colour, and for the plastic form of the figure, he took over the tradition of the Late Gothic painter's workshop of Nuremberg, and maintained throughout his life his connection with Dürer. Kulmbach produced at least three altarpieces for Cracow—after the last war no longer completely extant—and his designs for glass, on a monumental scale for church windows and otherwise, are numerous.

The portrait holds a leading place in the work of Dürer's pupils. Hans Schäufelein's early portraits in Washington—unfortunately not available for the exhibition—and Warsaw, are the finest fruit of his studies in Nuremberg, and not unworthy of Dürer's name, which they bore for so long.

After Dürer left for Venice in 1505, this first circle of pupils was broken up: Baldung and Schäufelein left Nuremberg, but without ever completely losing their connection, personally and artistically, with the master; and Wolf Traut attached himself to Hans von Kulmbach. After Dürer's return, we at first find in his workshop assistants of less artistic rank. About 1512, Hans Springinklee joined Dürer, and lived in his house. Until that time, he was only known as a designer for wood-cuts; unless one is able with certainty to attribute to him the paintings of the *Meister des Anbacher Kelterbildes*. From 1512 to 1515, Springinklee and Wolf Traut were working with Dürer on the preparatory drawings for the wood-cuts for the Triumphal Arch of Emperor Maximilian I.

Towards 1520, three further artists from Nuremberg enjoyed Dürer's instruction, the brothers Sebald and Barthel Beham and Georg Pencz. All three began as producers of small line-engravings, with new themes prepared by Dürer of antique mythology, history and *genre*. To this younger generation of pupils, not only Dürer's perfected techniques of line-engraving and etching were important, but also the artistic theories which Dürer acquired in Venice and further developed—and which, for example, he employed in his works for the Emperor Maximilian, under the influence of the Nuremberg Humanists, especially Willibald Pirckheimer.

It was the effect of Dürer's importance as a teacher that art in Nuremberg in the early years of the sixteenth century attained such a high level of achievement, but that this level was not able to survive his death in 1528.

Daumier the Sculptor



1. Self-portrait of Honoré Daumier, 72.4 cm. high. The bronze appears to have been made from a self-portrait modelled by Daumier c. 1855-57; a gesso cast of the original is in the collection of M. Maurice Loncle.

BETWEEN 1832 and 1835, when he was making his first drawings for Charles Philipon's magazines, Honoré Daumier modelled a large number of caricature busts in clay. As they were never baked these little maquettes were very fragile and some must have crumbled to pieces soon after they were made; but Philipon's descendants preserved 36 of them intact until 1925. They were then sold to Maurice Le Garrec who had seven coloured terracotta and twenty-five (in some instances thirty) bronze replicas made of each of them. A complete set of the bronzes, from the collection of Conte Aldo Borletti di Arosio, formed the basis of an exhibition entitled *Daumier Scultore* which was shown at the Museo Poldi-Pezzoli, Milan, early this summer. The same collector also lent bronzes of Daumier's self-portrait (No. 1), and of his most famous work in sculpture, the statuette of *Ratapail*. Apart from a few small clay figures and his two plaster reliefs of *Fugitives*, the exhibition thus included Daumier's entire surviving output of sculpture and provided an unique opportunity for an assessment of his abilities in this medium. The sculptures were admirably displayed together with a careful selection of Daumier's lithographs, and the exhibition was accompanied by an excellent, fully illustrated catalogue compiled by Dr. Dario Durbé.

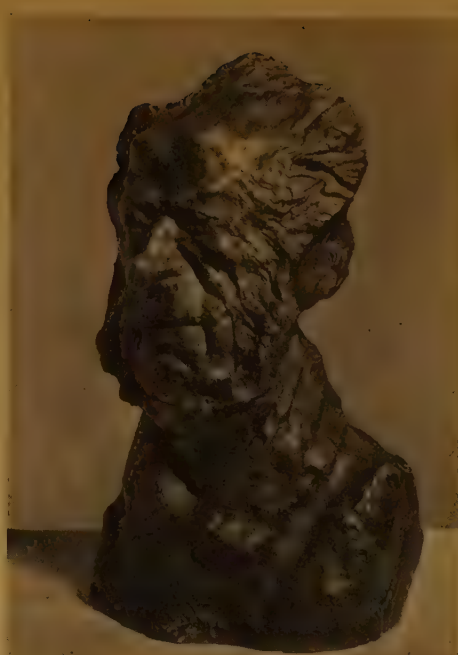
Daumier executed the series of caricature busts as aids to his graphic work. But connoisseurs may now find them more successful as works of art than the famous lithographs for which they were intended merely as preliminary studies. They certainly have greater immediacy and vitality. The aim of all Daumier's caricatures of this period was, of course, to ridicule the nonentities in the government of the 'July' monarchy, but this satirical purpose is rather less explicit in the sculptures than in the lithographs. His bronze busts can be considered as exercises in the study of human physiognomy rather than as caricatures. Indeed, that of Guizot (No. 3) clearly crosses over the delicate border-line which divides caricature from portraiture. Some may reveal brutal natures, but they never brutalise. Others may exaggerate features and expressions but they are untouched by the triviality and frivolity which marks the only comparable works of caricature sculpture—the elegant and amusing statuettes of J. P. Dantan. Beneath all Daumier's work there is a profound humanity and reverence for human dignity that raises his caricatures above their genre. These bronzes reveal also a sensitivity to form and texture which anticipates Rodin by several decades and is unparalleled in the sculpture of the 1830's.



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2. Jacques Lefebvre by Honoré Daumier, 19.7 cm. high. One of the several politicians who are now known mainly from Daumier's caricatures, especially the *Ventre Legislatif* of 1834. The bust probably dates from 1833. 12.4 cm. high.

3. François-Pierre-Guillaume Guizot by Honoré Daumier, 21.5 cm. high. Apparently connected with the lithograph which Daumier published in *Le Charivari*, 31st May, 1833.

4. The Baron Adrien Delort by Honoré Daumier, 22.8 cm. high. The bust is connected with a lithograph by Daumier published in *Le Charivari*, 29th June, 1833.

5. André-Marie-Jean-Jacques Dupin by Honoré Daumier, 14.6 cm. high. The bust is probably connected with a lithograph which Daumier published in *La Caricature*, 14th June, 1832.



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Eighteenth-Century

A CURRENT exhibition at the Rijksmuseum, Amsterdam, entitled 'Kunst uit Zwedens gouden eeuw' ('Art from Sweden's Golden Age'), is the counterpart of an exhibition held in the Nationalmuseum, Stockholm, in 1958 under the title 'Holland's Golden Age'. Everything possible has been done to gather together the best examples of Swedish art in the eighteenth century, and thereby to make a worthy exchange. Holland in the seventeenth century, however, was a world power both in politics and in the arts: Sweden in the eighteenth century was a country which had just fallen from the status of a politically first-rate power and which was moreover without a strong indigenous artistic tradition. The dice are therefore somewhat loaded. But once this is accepted, the exhibition can be enjoyed for what it is—a most carefully selected series of works of art designed to give both a favourable and a reasonably complete picture of Swedish artistic activity in the eighteenth century. The exhibition is beautifully presented, and well served by an excellent *Catalogue*. It will remain open until September 17.

At the moment when Charles XII fell dead in the trenches outside Fredrikshald in 1718, and Sweden's dreams of greatness lay shattered, the tendency in the arts which was to dominate the eighteenth century had already been established. Nicodemus Tessin, the Younger, Superintendent of the Royal buildings, was a man wholly schooled in French and Italian ideas. When the old Palace burned down in 1697, he had full scope for the realisation of his ideals, and not only built the Italianate baroque Palace which still stands, but intensified his earlier efforts to enlist for its adornment the services of French craftsmen. Louis XIV and Versailles were the patterns for a King and his Court, and, within the limitations imposed by money and politics, this programme was adhered to. Tessin was succeeded by men who



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1. Cabinet for Queen Lovisa Ulrika's medal-collection at the Palace of Drottningholm, made by Lorentz Nordin in 1752 after a design by Carl Hårleman. Ht. 152 cm. *Royal Academy of Science, History and Antiquities, Stockholm.*

2. State-chair, carved and gilt wood, made for the Royal Palace, Stockholm, probably by one of the French carvers active there about 1750. The covering (the same material is draped behind the chair) is a blue damask woven by B. Peyron in Stockholm, from a design by J. E. Rehn (1752). Canopy woven for the Royal Palace in *haute-lisse* technique by P. L. Duru and Pehr Hilleström, after a design by J. E. Rehn. *Savonnerie* carpet woven for the audience-chamber in the Royal Palace by P. Hilleström, after a cartoon by Lars Bolander (about 1760). *Kungliga Husgeradskammare and Nordiska Museum, Stockholm.*

3. Veneered commode with ormolu mounts, signed by the Court cabinet-maker Georg Haupt and dated 1779. Ht. 83 cm. *Nordiska Museum, Stockholm.*

4. Silver coffee-pot, made by Mikael Åström as his Masterpiece for entry into the Goldsmiths' Guild in Stockholm, 1764. After a design perhaps by Christian Precht (Cat. No. 197). Ht. 26 cm. *Private Collection, Stockholm.*

5. Marble portrait-bust of Countess Charlotte Fredrika von Fersen, by Tobias Sergel, about 1790. Ht. 84 cm. *Malmö Museum.*

Swedish Art—in Amsterdam

had also travelled in France and Italy, and who were themselves talented architects and designers—notably Carl Hårleman (No. 1) and Jean Erik Rehn (No. 2). During this period, the influence of the work proceeding at the Palace was paramount, and since that work took its tone from Paris, so in due course French ideas permeated all the arts and crafts. This all-pervasive influence is discernible throughout the exhibition (Nos. 1-4).

In the Fine Arts, two men undoubtedly take the centre of the stage—the portrait-painter Alexander Roslin and the sculptor Tobias Sergel. Roslin was in Paris, except for brief periods, from 1752 onwards, died there in 1793, and was virtually a French painter (No. 6). In his love of smooth surfaces and a bold dark eye, he is reminiscent of Tocqué, and it is difficult to resist the feeling that he was indebted to La Tour, especially when one looks at his portrait of the painter Vernet, and compares it with La Tour's pastel self-portrait, now in the Museum at St. Quentin. Other painters represented in the exhibition are notably Carl Gustav Pilo, who became Court Painter to Frederick V of Denmark; Lorenz Pasch, a pupil of Pilo; Pehr Hilleström, the Elder, who is represented both by a *savonnerie* carpet from the earlier phase of his career (No. 2) and by a number of genre pictures from the later (No. 7); Niclas Lafrensen, the Younger, as French as Roslin; and Elias Martin, who brings almost the only breath of English feeling into the exhibition with his delicate topographical watercolours and his romantic landscape of horrid heights and blasted oaks (No. 8).

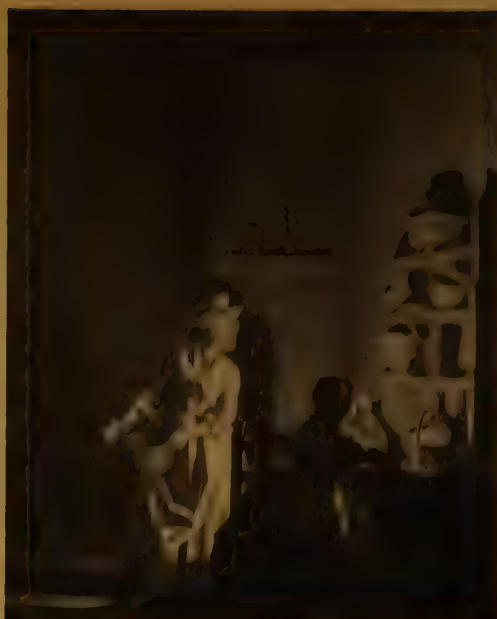
The second dominant figure of the exhibition is Tobias Sergel, who is to Swedish neoclassicism what Thorvaldsen is to the Danish. He was in Rome for eleven years before 1778, and was renowned for such classical compositions as the *Faun*, the *Diomedes* or the *Jupiter and Juno* exhibited (Cat. Nos. 76-78). Yet



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6. Alexander Roslin, *Gustav III in his Coronation Robes*, signed 'le Ch. Roslin 1777'. 260 × 152 cm. Gripsholm Castle.

7. Pehr Hilleström, the Elder, *Testing Eggs*, about 1790. 39 × 32 cm. Nationalmuseum, Stockholm.

8. Elias Martin, *Romantic Landscape*, painted during his stay in England, 1768-80. 115 × 89 cm. Nationalmuseum, Stockholm.

9. Pen and ink drawing, with wash, by Tobias Sergel, about 1780. 21 × 17.7 cm. Nationalmuseum, Stockholm.

10. *Landscape near Palermo*, pen and ink drawing with watercolour, by Carl August Ehrensvärd, 1780-82. 18.8 × 30.9 cm. Nationalmuseum, Stockholm.

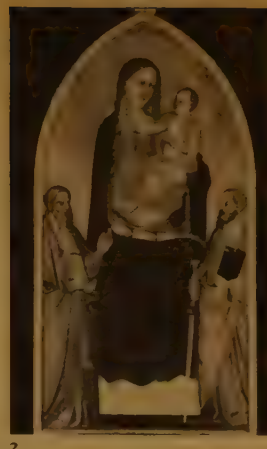
his work lacks the coldness of the purest neoclassicism, and a markedly *rococo* feeling is evident in such a marble as his version of the 'Vénus aux Belles Fesses' (Cat. No. 81); whilst his magnificent portrait busts (No. 5) are perhaps more reminiscent of the baroque masters. The force and originality of his genius, however, are

perhaps best seen in his astonishingly vital drawings (No. 9) and caricatures, admirably represented in the exhibition. Other artists who also come off well in their satirical drawings are Elias Martin (Cat. No. 104) and particularly C. A. Ehrensvärd, one of whose astonishingly modern-looking sketches is illustrated here (No. 10).



Harrogate Antique Dealers Fair

At the 11th Northern Antiques Fair (Royal Hall, Harrogate: Aug. 31 – Sept. 7) are the following exhibits: 1. One of a pair of Geo. II candlesticks by J. Gould, London, 1739 (Jas. R. Ogden). 2. *Madonna & Child Enthroned*, by Nicolo di Tomasso, c. 1360 (Leger Galleries). 3. *Interior of Ghent Cathedral*, by Ade Baets, 1831, signed and dated (M. Newman). 4. Sheraton period writing table (C. Lumb). 5. One of a pair of Geo. I stools (Blaise Preston). 6. *Landscape with Figures*, by Alessandro Magnasco (Rayner MacConnal). 7. One of a set of six mahogany chairs (J. & W. Tweed). 8. Early 19th cent. walnut and ormolu bureau plat (Quinneys).



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Kensington Antique Dealers' Fair

The 10th Kensington Antiques Fair (Kensington Town Hall: Aug. 24 – Sept. 7) will include the three exhibits here illustrated: 1. One of a pair of French bronze figures in the style of Clodion (Beryl Davy). 2. Chinese Canton enamel tea-kettle and stand, Ch'ien Lung, c. 1750 (Gordon Hand). 3. Chinese 16 in. high *famille verte* porcelain vase with two figures of Immortals and attendants standing before Shou Lao in a landscape. K'ang Hsi, 1662-1722 (S. Marchant).



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Delft Antique Dealers' Fair

Under the patronage of H.R.H. Prince Bernhard, the 13th Delft Antiques Fair will be held at the Prinsenhof Museum from August 18 to September 9. It will include the two items seen at left: Two French étui, Paris, Louis XVI (E. Hardwerk, The Hague); and a bronze, 13 1/2 in. high figure by Giovanni da Bologna (G. Cramer, The Hague).

Books Reviewed

KUNIYOSHI: By B. W. Robinson. London: Her Majesty's Stationery Office. 27s. 6d. net.

ONE of the results of the revival of interest in the Japanese print and its currency in the art literature of today has been the emergence of a new generation of collectors, and at the same time, of a new type of collector. He is quite unashamedly partial to Eizan and Eisen, Kunisada and Kyosai, and favours these once-despised nineteenth-century print artists by somewhat the same swing of taste as has decreed a completely new approach, in European art, towards Baroque and Rococo. Of all the nineteenth-century artists now attracting this new attention, Kuniyoshi is far and away the most popular: and among younger men particularly, seems to be supplanting Hokusai as the print artist most worthy of veneration.

Your reviewer thinks the author of this book is in part responsible; for he has long been preaching the excellence of this artist's work, and demonstrating that excellence from his own collection, with which so many of us have been made hospitably familiar. There are other reasons, of course, some of which will become plain to any impartial observer who reads this book and studies the illustrations. One cause that may be lost sight of is the general accessibility of a large proportion of Kuniyoshi's prints, even to collectors with the slenderest purses. Among the landscapes and a few other rare series there are some prints which are denied to all but the wealthy today, but generally it is still possible to acquire good examples of the artist from a pound or two upwards. Collectors, like caterpillars, need their own peculiar diet: without it, they cease to be. Thus, whilst there are no Kaigetsudo specialists today, there is a growing number of devotees to Kuniyoshi.

Mr. Robinson has been an enthusiast for the prints of this artist for nearly forty years, and has amassed an enormous collection of them, probably the most comprehensive in the world. Among the confraternity of Japanese art lovers, his name is firmly linked with that of Kuniyoshi: he is even a kindred spirit, with the old artist's addiction to cats, his pleasure in convivial company and his engaging good nature. And so this is more than a book about Kuniyoshi's prints by the man best qualified to write it: it is also an evocation of the artist himself by one most in sympathy with him. Someone very close to the author said that the book could only have been written by a cat-lover, and that remark is a key to the difference between this monograph and others on Japanese artists (or European for that matter). The author is never polemical, didactic or self-opinionated, but writes a straightforward life and chronological survey of his works. Yet all the time one feels that it was not written to order, but genuinely as a labour of love.

It would have been written, therefore, in any case, and although its appearance coincided with the Victoria and Albert Museum's exhibition of

Kuniyoshi's prints and drawings, mounted to commemorate the centenary of the artist's death in 1861, it will be of permanent value. The facsimiles of series titles, with translations, will be a boon to all those new collectors already mentioned, and also to many who may count themselves as veterans. The chapter on the dating of Kuniyoshi's prints is definitive, and a model that could profitably be followed in the chronological arrangement of the works of other print masters. Finally, the 99 plates present a well-balanced selection from the artist's extremely varied output and are cross-referenced throughout the author's text to illustrate his theme. With this book one can feel that the last word has been said, and well said, on the artist who has become known, through Mr. Robinson, as 'The Last Great Master of the Japanese Print'.—J.H.

DIDEROT: SALONS: Text by J. Seznac et J. Adhémar, Vol. II. (Clarendon Press: Oxford University Press. £5 5s. net.)

AN account of the remarkable enterprise undertaken by the Oxford Press in publishing a complete and accurate text of Diderot's *Salons*, together with a full *apparatus criticus*, was given in a review of the first volume printed in *The Connoisseur* (April, 1958, pp.110/111). The second volume has now appeared and covers a single *Salon* only, that of 1765. It was a particularly interesting exhibition, for it included Fragonard's first appearance at the *Salon*, a memorial group of paintings by the recently deceased *premier peintre du roi* Carle Van Loo, who played so much more important a rôle in the eyes of his contemporaries than he does in ours, the last of Greuze's exhibits to receive the adulation which he preferred to mere praise, before the disastrous reception of his *Severus* at the 1769 *Salon* caused him to shake the dust of the Academy from his feet for ever, and some of the most striking first fruits of the attempt by Cochin, Marigny and the *Bâtiments* to instil new life into the moribund genre of history painting.

These last included an enormous and intensely boring painting of *William the Conqueror invading England* by Lepeçé, a master of the small genre subject but certainly not of history painting, and a group of classical subjects designed to decorate Choisy. The last represented a series of magnanimous actions by various victorious Emperors, carefully selected by Cochin from Roman history in allusion to the recent termination of the Seven Years War. A galaxy of talent ranging from Van Loo and Vien to Boucher was enlisted to carry out the commission. But Louis XV who probably had few illusions about the inglorious way in which France had emerged from the Treaty of Paris, found them so depressing (and he has all our sympathy) that after two years they were banished from Choisy only to re-emerge in 1802 when Napoleon moved them to Amiens to celebrate another equally unsatisfactory peace treaty. It is not wholly surprising

to learn that the largest crowds at the 1767 exhibition were always to be found round the window embrasure in which Chardin had hung the 'petites infamies de Baudouin' as Diderot called them.

The fact that so many of the leading exhibits are of minimal aesthetic significance today is no great matter; indeed, it is inevitable. They remain, nevertheless, valuable documents for the history of art and the history of taste. In any case Diderot's comments are almost always so lively and so perceptive (after all he had Chardin at his elbow as mentor) that he makes stimulating reading whether he is talking about a real masterpiece or some dead-as-mutton history painting. And his eye for spotting a winner (or what posterity has chosen to call a winner) is remarkably unerring. Of Greuze's splendid portraits of Wille, one of his very finest works, he writes 'quand on a vu ce Wille, on tourne le dos aux portraits des autres, et même ceux de Greuze'. It could hardly be bettered. And this of the relatively unknown Fragonard's *Coreseus*: 'je ne crois pas ou'il y ait un peintre en Europe capable d'en imaginer autant', shows an uncanny penetration.

Diderot lamented the impossibility of adequately illustrating his *Salons* (though they were not actually published until after his death). MM. Seznac and Adhémar, greatly assisted in this instance by Gabriel de Saint-Aubin's large drawing of this *Salon* in which the majority of the exhibits are clearly identifiable, have produced a proportionately far larger number of illustrations to this *Salon* than for any of the three printed in their first volume. It is these rather than the bibliographical niceties of the new text (though Diderot's *ipsissima verba* greatly enliven it) that constitute the greatest value of this edition for the art historian. Such a corpus of reproductions of late eighteenth-century French painting and sculpture as they provide, make these volumes an essential (and an economical) acquisition for any museum, institution, library or private individual concerned with the arts of that period. Many of them could not readily be found elsewhere outside the two great photographic libraries of the world, the Witt Library and the Frick Art Reference Library.—F.J.B.W.

THE EARLY CHRISTIANS: By Michael Gough (London: Thames and Hudson 30s. net.)

THE problem of defining the limits of the Early Christian period is far from simple. Although the beginning was Christ's mission to His Apostles, the end is more difficult to decide: the first sack of Rome in 410, the last great Council of the Early Church, that of Chalcedon, in 451, the abdication of the last West Roman Emperor in 476, the accession of Justinian I in 527 (although he was the power behind the throne in the previous reign of his uncle Justin I), the rise of Islam in the second quarter of the seventh

century, the official inauguration of the Iconoclast Controversy in 725 are all arguable dates. As for the beginning and end of Early Christian art the dates range from hardly earlier than the third century A.D. until the eighth century. (Are the complex layers of painting in Santa Maria Antiqua at Rome all, or in part, or in no sense Early Christian?)

Since, however, Early Christian art developed in the main from aspects of late classical art apprehensible throughout the Mediterranean area, the division between the close of late antique art in the late fifth and early sixth centuries and the first great age of Byzantine art under Justinian is plausible. This is the way that Mr. Gough sees it and he divides the period further into two parts: Christian architecture and art before the reign of Constantine I and a second phase until the reign of Justinian. His theme of architecture and art reflecting Early Christian thought and practice is accompanied by some first-rate historical introductions which do rather more than sketch in the background to the rise of Christianity, its growth during the first three centuries, and the conflicts between orthodoxy and heresy which troubled the Church after the Christian faith had become the official religion of the Empire.

Mr. Gough is an archaeologist with intimate knowledge of the majority of the important Early Christian sites in the near East and the Mediterranean area. As a result his book not only has visual freshness and descriptive impact but it is a useful statement of recent archaeological research. His analysis of Christian architecture before the patronage of the Emperor Constantine, of the development of the Christian Basilica, of Christian centralised and domed architecture—either in the form of Baptistries or Martyria—is conducted with admirable common sense away from the extremes of past theories.

From the art-historical point of view, however, it is disappointing to find Mr. Gough giving renewed currency to the dichotomy of Hellenistic style into 'Neo-Attic' and 'Alexandrian' so frequently criticised since Morey's thesis, and even in Mr. Gough's cautious text the word 'Alexandrian' loses its inverted commas on p. 203. In surveying the numerous works of art which have survived from the Early Christian period arbitrariness of choice is inevitable; the choice, here, is cogent enough and there is a representative selection of works of art in most media. In many cases the question of provenance, the great debate over influences from discrete artistic centres, still continues and your reviewer finds it difficult to believe that the ivory panels carved with scenes from the Passion, dating from the early fifth century and now in the British Museum, were executed in Gaul. He is inclined to think that Mr. Gough 'plays down' the late antique 'Italian' elements in work done at Ravenna in the sixth century. But problems such as these will continue to be discussed for many years to come. For the student Mr. Gough has produced in a small compass a remarkably detailed, wide-ranging, and balanced introduction to one of the most controversial periods in the history of art.—J.B.

BAROQUE IN ITALY: BAROQUE IN SPAIN AND PORTUGAL: By James Lees-Milne. (London: B. T. Batsford Ltd., each 35s. net.)

MR. LEES-MILNE is one of the most sensitive and appreciative writers on architecture in England today. His range has been unusually wide for an era of ever increasing and deadening specialisation, and during the past thirteen years he has published works on *The Age of Adam*, *The Tudor Renaissance*, *The Age of Inigo Jones* and, perhaps, his most enjoyable performance, an account of eight buildings in Rome, *Roman Mornings*. Having stored his mind with the fruits of dry-as-dust scholarship, he has known how to apply them to their proper purpose—which is too often neglected—the appreciation of works of art. The building itself is always more important to him than the theories which modern scholars have read into its design—however abstruse—and the documents which charter its construction—however detailed. The publication of a new book from his hand is therefore a welcome event. And the present volumes form his most ambitious work to date: a study of the origins and development of baroque architecture in southern Europe. The first of the two volumes (which may profitably be read separately though they form a whole) is devoted to Italy and the second to Spain and Portugal. Both are well illustrated, the former with seventy-three and the latter with seventy-one photographs besides numerous plans and diagrams in the text. They are indexed, and each is provided with a brief selective bibliography.

Mr. Lees-Milne begins with an account of Mannerism, its political and religious background, its architectural manifestations, especially in Rome, and the impact on the style of the Counter-Reformation. After this necessary preliminary which stresses the importance of Michelangelo's example for succeeding generations, he passes to the Baroque and examines the various definitions which have been offered for this much used and abused word. Tacitly dismissing the German interpretation of *Barock* as the seventeenth-century style in which Wölfflin perceived a unity of intention in all the arts of all Europe, he seeks a more precise meaning. He sees the style in the first place as a late phase of classicism also evident in Greek art—he regards not only the Erechtheum but also the Parthenon as manifestations of a baroque spirit. But so far as seventeenth-century Baroque is concerned, he argues that it is 'a religious manifestation, Catholic and primarily Roman'. And he justifies his contention by an examination of sculpture and painting as well as architecture. This is all very well: some definition of terms is an essential prologue to a book on the Baroque and that proposed by Mr. Lees-Milne deserves respect. But most readers will regret that he has felt impelled to devote so much space to the discussion of what earlier writers have said, especially when they include such dubious authorities as Martin Shaw Briggs, Eugenio D'Ors and J. A. Symonds whose *dicta* are treated no less seriously than those of Wölfflin, Walter Friedlaender and Benedetto Croce.

The first part of this book smells rather strongly of the lamp. But suddenly (on page 102) the reader is swept out of the dark study into the sunshine of Italy. 'S. Maria della Pace', writes Mr. Lees-Milne, 'with its wonderful play of convex façade and portico against a concave screen, like a stage backcloth gently swollen by a draught from the wings at the moment when the curtain is drawn up, invokes a gasp of wonder and a cry of joy from the fortunate person who comes upon it for the first time'. And we are off on a tour of baroque buildings which proves as delightful as it is instructive, accompanied by an informative but never garrulous cicerone whose taste is no less personal than sensitive. With a wealth of illuminating comments, of a type that can only be derived from a love for and a long and careful observation of buildings (not photographs of them), he describes the architecture of Pietro da Cortona, Bernini and Borromini in Rome and of the most significant of their many followers in the rest of Italy and Sicily. The last sections of the volume are devoted to the architects of the Piedmontese baroque—Guarini, Juvarra and Vittone—and reveal Mr. Lees-Milne at his very best.

The second of these volumes begins with an account of sixteenth- and seventeenth-century architecture in Spain, and describes the chief manifestations of the Plateresque and Herreran styles before reaching Alonso Cano and the first specimens of the Spanish Baroque. The author deals with the Italian influences which were notable in the early eighteenth century and then describes the work of the Churriguera family, Pedro Rivera and Narciso Tomé in Castile, the Figueroa family in Seville and Hurtado, Pedrajas and de Bada in Granada. He is excellent on Leonardo de Figueroa and after examining the classical and other origins of San Luis in Seville he remarks: 'When the scholarship, which has gone into the design of San Luis, has been taken fully into account, there are features of the greatest beauty to be appreciated: namely, the gilt retable and altar with inlays of blue glass and marbles in the *salomónicas*; the *rejas*, those ubiquitous iron grilles, almost the most characteristic and perhaps the most lovely furnishings of a Spanish Church; and the stone baskets of fruit, flanked by floating angels carved over the pediments of a pair of the doorways. These form only a fraction of the entrancing details that intoxicate the visitor. For San Luis combines superb decoration with the most sophisticated functional elements. It is the issue of that rare union, taste and knowledge'. The last remark might well be applied to Mr. Lees-Milne's own account of the Spanish Baroque.

The same combination of merits distinguishes the second part of the volume which is concerned with baroque architecture in Portugal. As he points out, this is no provincial manifestation of the Spanish idiom but an independent style with a strongly different flavour, the product of a less mystically religious and more pleasure-loving nation. After a brief survey of the Manoeline and later renaissance styles, he considers the relatively few seventeenth-century baroque churches, notably the magnificently opulent Santa Clara and São Francisco in Oporto.

To the early eighteenth century Italianate revival of the arts under João V, he devotes a chapter, giving to the vast palace-convent of Mafra the praise which is its due—but which it has rarely been accorded—and describing in some detail the gilded and gem-encrusted chapel of St. John the Baptist which was built in Rome for the church of São Roque in Lisbon. Finally he considers the rococo churches, palaces and villas with their glittering *azulejos*, fountains and relief decorations.

'The Rococo basked like a butterfly in the sun of fortune and content', he writes of Portugal. 'It wished the world to rejoice with it. It was unashamed and uninhibited. It fairly set out to wanton and seduce.' Mr. Lees-Milne has clearly been seduced; and it is the outstanding merit of these volumes that he has been able to convey in them a sense of the enjoyment he has received not only from elegant Portuguese villas but also from the sombre cathedrals of Spain, Juvarrá's sumptuous palaces, Guarino Guarini's mathematical fantasies, the theatrical splendour of Vanvitelli's grand staircase at Caserta, the gay elegance of Serpotta's stucco-work in Palermo, the restless vitality of Borromini's façades, and the grand solemnity of St. Peter's.—C.W.

CHINESE ART (BRONZES, JADE, SCULPTURE, CERAMICS): By Daiys Lion-Goldschmidt and Jean-Claude Moreau-Gobard. (London: Studio Books. £12 12s.)

THIS sumptuous book describes and illustrates important Chinese works of art in bronze, jade, sculpture and ceramics. With a few exceptions the pieces included are not found in the standard works and the book is to be warmly welcomed as introducing the reader to many beautiful and little-known pieces.

The subject of Chinese art is so vast that each new writer on the subject poses his own limitations on the range to be covered. Madame Lion-Goldschmidt justifies the omission of the paintings on the grounds that the subject is so important as to need its own separate treatment, and no one would cavil with this decision. The omission of other branches of Chinese art are perhaps less excusable. In particular, the silver and gold work of the T'ang dynasty might have been included, as well as some of the silvered and gilt mirrors of the same period, which form a logical development of the earlier bronze mirrors which are included in the book.

Informative articles, in which an attempt has been made to cover the whole range of development of the subject, accompany each section. The space allocated for these articles is so small that the task of the author has been an almost impossible one. For example, only 7,000 words have been allowed for a complete survey of Chinese ceramics. Under the circumstances Madame Lion-Goldschmidt has covered the field very well, but at times the survey has become little more than a catalogue of the different types illustrated in the book. In the bronzes one would have liked to see more about the methods of fabrication of the Shang bronzes. The information given on the composition of the early bronzes (83% of copper and 17% of tin) is quite misleading. This analysis, which has appeared in

three recent books on Chinese art, is based on one or two examples, and takes no account of the many analyses that have been published during the last thirty years, some of which give amounts of lead up to 15%.

But the articles, and the full descriptive notes that accompany each piece, written by Monsieur Moreau-Gobard, are only supporting matter for the 200 or so plates of illustrations, of which 65 are in colour. The technical excellence of these is beyond question and the black-and-white illustrations give a surface texture and illusion of solidity which could hardly be bettered. The illustrations of the sculptures, some of which are of details greatly enlarged, are particularly fine.

The illustrations in colour, for all their brilliance and crispness, are, in many instances, open to serious criticism. In most of the illustrations of pieces known to the reviewer the colours are inaccurate: and in some of them the colours are so distorted that the character of the piece is entirely changed. The *kuan* bottle (No. 139), formerly in the Robert Bruce Collection, is described, correctly, as being of a soft bluish-grey colour with slight crackle. The illustration shows a piece closely approaching a Lung-ch'uan celadon, with no crackle, so that the distinguishing points between the two types have been removed. The illustration of Mrs. Alfred Clark's lovely *Ju* bottle (No. 141) suffers in the same way. It is particularly regrettable that the colour is entirely wrong for this piece, because the surface texture and form are better rendered than in any other attempt that has been made to capture its elusive qualities.

It must be admitted that monochrome porcelain, and particularly those with a felsepathic glaze, are very difficult to represent in colour, and in some respects the pieces in which there is some variety of colour are more successfully shown. Here the eye is prepared to accept some inaccuracy if the relation of one colour to another is correctly maintained. But the illustrations of the T'ang glazed pottery, in which the yellow-brown glazes are consistently represented as bright orange-brown, give an entirely wrong impression of these wares. Spectacular photography, by its very nature, can, and often does, give serious offence to the owners of the objects so depicted. Also, some of the jades are represented in a somewhat warmer shade than the originals. On the other hand, the reproduction of the speckled green semi-translucent bowl belonging to the Gulbenkian Foundation (No. 69) must be one of the best colour photographs of a jade piece ever published.

The colour illustrations of the bronzes are brilliant, and, although the colours are distorted in some of the pieces, the variety of colour in the magnificently corroded early Shang bronzes is reproduced with great skill. A particularly fine illustration is that of a graceful wine-beaker (*ku*) belonging to Frau Mary Mantel (No. 6), which is shown attractively bathed in a soft yellow light.

There is an increasing tendency in European publications, not followed by the Japanese, to show pieces against a strongly contrasting background colour. The arrangement gives a stereoscopic effect, enabling the piece to stand out from its surroundings; and for pieces with their own

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strong colourings this may sometimes be justified. In the present book some of the bronzes, but not all, benefit from this treatment. But the Sung porcelains, in their quiet and subdued colourings, require a more gentle approach. No collectors of these wares would dream of showing them against a bright crimson ground, the effect of which would be to rob them of their most prized qualities.—H.M.G.

PAINTING AND SCULPTURE IN EUROPE 1780-1880: By Fritz Novotny. (Harmondsworth, Middlesex: Penguin Books 63s. net.)

A VICTORIAN ROMANTIC. DANTE GABRIEL ROSSETTI: By Oswald Doughty. (Oxford University Press. 50s. net.)

DR. FRITZ NOVOTNY was set a hard task when he was invited to write the volume dealing with continental painting and sculpture from 1780 to 1880 in the *Pelican History of Art*. For one thing, his terms of reference precluded him from dealing with English art during this period. Thus he was in a position neither to examine the close connections that existed between Britain and the continent at a singularly vital era nor to treat European art as a whole. This gives his picture of events a certain narrowness.

On the other hand, as a compensation, the author's close knowledge of the Central European situation has enabled him to write a clear and intelligent account of what occurred in Austria and Germany, and for most English readers this will prove the most novel and rewarding part of his book. Fortunately, too, he has looked at the important developments that took place in the North, at the Neo-Classicism of Serbelloni and Thorvaldsen and at the delightful landscapes of Købke and Hansen, artists, who underwent the spell of Rome and Italy at the same time as Corot.

As a historian, Dr. Novotny is at his best when dealing with intellectual currents; his grasp of the various forces then operating has allowed him to seize upon the important battle between Naturalism and Idealism. His prose, which must have presented the able translator (Mr. Boothroyd) with many problems, takes some getting used to; one is also conscious that he has not always had quite enough space in which to make his points. Many of his comments are sharp and intriguing, as when he suggests an affinity between Daumier and Munch. His pages on Marees are first class.

On the French painting of the time he is not quite so illuminating, and his text is not free from errors of fact or emphasis. But it would be ungenerous to make too much of them. However, his contention that Manet was 'the greatest personality in Impressionism' is hardly correct. Also, he might have spared a word or two for Lecoq de Boisbaudran whose theories are of considerable importance for an understanding of Whistler, Fantin-Latour and Rodin. Moreover, neither Carrière nor Gustave Moreau receive the attention they deserve, and mention ought perhaps to have been made of Théodore Rousseau's early landscape sketches.

Nevertheless in reading this impressive volume it is always as well to remember what its author has achieved—a logical and at times highly perceptive account of a rich and difficult period.

A new edition of Professor Doughty's remarkable biography of D. G. Rossetti first published in 1949, is most welcome. It is a sad and terrible story that he has to unfold and his mastery of the material and his understanding of human nature have permitted him to paint a vivid portrait of Rossetti and of the various characters that were connected with him. The analysis of Rossetti's passions for Lizzie Siddal and Janey Morris is extremely well done. So, also, is his treatment of the affair with Fanny Cornforth. Without a knowledge of Rossetti's private life and of the loves that so disturbed him, neither his painting nor his poetry can be properly assessed. The final chapters, when Rossetti fades away, a victim of drugs and neurosis, are most moving. It is in fact a volume that is not only intensely interesting as an account of the troubled life of a gifted and, in many ways, tragic artist but it affords a valuable contribution to our knowledge of the background of the times.—D.S.

DER BILDHAUER EMILIO GRECO: By Bernhard Degenhart. (Mainz: Florian Kupferberg Verlag. DM 28.)

EMILIO GRECO, like so many other contemporary artists, has tended to be the victim of his own admirers: he has too often and too shrilly been thrust into the role of a champion of humane and spiritual values in the desert of modern art and life. Yet, in spite of this, one may still admire the poise of his performance, the confidence and delicacy with which he is nowadays walking his tightrope between pastiche and fashion-plate. Certainly, Greco's mannered elegance is well liked in Britain; in the last ten years his work has been entering British public and private collections with great regularity, and this book of photographs of his sculpture and drawings may well find a response here. Its 92 plates, quite cleanly printed, though not very large, follow Greco substantially from the slumped wrestlers of 1947 to the later versions of the spiralling bathers in 1959, and in a number of cases we are given more than one view of the same piece. But the book does bring one hard up against the mnemonic limitation of photographs of sculpture, particularly of bronzes. The cool and controlled sensuousness that gives much of Greco's recent work its special flavour seems quite lost in the plates' distance from the realities of material and local finish. High polish here and rough grain there are registered, if at all, inside such a simplified range that the modulations between them disappear and only the crudest contrasts come through. There is, however, an unusually interesting selection of Greco's pen-drawings, reminding us of the way in which one aspect of the sculptor's interest in forms may clarify itself on paper in a free and suggestive outline, while another develops in a precise and intricate mesh of cross-hatching. The plates are preceded by ten pages of whole-hearted introduction from Bernhard Degenhart, the Pisanello scholar. Greco is here set in relation

with Verrocchio, Pollaiuolo, Giambologna, Greek vase-painting and the Roman mosaics at Piazza Armerina on the one hand, and with a mission of representational art as, in some rather undefined sense, *direct* human expression on the other. There is also a very useful selective bibliography.—M.B.

EUROPEAN ARCHITECTURE IN COLOUR: By R. Furneaux Jordan. (London: Thames and Hudson. £4 4s. net.)

THIS is a big book, which can nevertheless be read without haste in a couple of evenings. It consists of 112 full-page plates from many periods and countries (so that the jam is spread somewhat thinly), with notes on them by Dr. Bodo Cichy and an essay by Mr. Robert Furneaux Jordan.

The latter is printed in very large type upon the bottom third of over two hundred pages, so that one has to turn over every few seconds. Even so, it sustains no physical correspondence with the plates: the section on Roman architecture, for example, begins at exactly the point where the plates with their accompanying notes come to an end. The essay, although rather short and containing a few odd slips (for instance, Salisbury and Exeter are the two buildings chosen to represent 'English monastic churches'), is well designed for the non-specialist reader and wisely confined, except in a passage devoted to the Parthenon, to broad general issues.

The notes go into considerably greater detail and their standard is reliable and good. They are a translation, and odd expressions occasionally occur. There are also some notable felicities, such as the references to the 'curdled foam' of the Wieskirche, and to the avenues of the park of Versailles which 'strike into it from the palace like rays'.

It is, however, on its plates that the justification for yet another survey of European architecture must rest; for its letterpress in no way supersedes nor even rivals standard works, such as Dr. Nikolaus Pevsner's *Outline*. The plates are, for the first time, entirely in colour. The introduction of colour, if accurate, would certainly add greatly to the value of a corpus of architectural illustrations, above all for those who have not seen the originals. This book contains some plates of considerable beauty, yet even some of these (an instance easy to check is the photograph of the Houses of Parliament from across the river) bear but little relationship to the truth. It includes a good many others which can only be described as embarrassing. We find the note on the monastery church at Gračnica referring to the 'white-gray ashlar' (*Gräulich*), but the plate shows a building as pink as the cathedral of Hereford. The interior of Peterborough also seems from the photograph to be largely constructed of pink sandstone. When colour photographs falsify to this extent, their value is unhappily less than nil. Broadly speaking, nearly all the interiors illustrated here are seriously at fault. The standard of accuracy of the exteriors is better. The choice of viewpoint is almost uniformly good; but it is evident that the science of colour photography, which has made great advances in the last few years in the

field of transparencies, still has a considerable distance to travel before achieving an equal reliability on paper.—A.C.T.

JAHRBUCH DER HAMBURGER KUNSTSAMMLUNGEN. VOL. 6. Edited by the Hamburger Kunsthalle and the Museum für Kunst und Gewerbe Hamburg. Quarto. 296 pp. with 294 illustrations (Hamburg: Dr. Ernst Hauswedell & Co. Halfcloth DM 30-.)

THE official Annual Report for 1961, the sixth in the series, of the two museums in Hamburg will certainly be of wider than of local interest. It deals in the main with recent acquisitions for the town's Kunsthalle and the Museum for Arts and Crafts. The latter collection was enriched by the acquisition of a Burgundian Madonna holding the Christ child, a 35 inch high standing figure in limestone. The statue, belonging to the first half of the fifteenth century, is incomplete. The head of the child and the right hand of the mother are missing; there are damages in other parts, though of less consequence. In spite of all this the fragment has an enchanting appeal. It combines in a moving manner monumental dignity with an expression of pure devotion and tenderness. The natural, melodious flow of the heavy garment's folds, which does not obliterate the graceful bodily movement, leads the eye towards the child held by the exquisitely carved left hand of the Madonna. An erudite essay by J. A. Schmoll-Eisenwerth makes us acquainted with the work's genealogical table, so to speak. Several reproductions of sculptures of the period are provided to demonstrate stylistic derivations. These but add to the conviction that the Hamburg Madonna is a unique, a truly original creative work. Another essay in the Report deals with the painting of a Philosopher by Fragonard, acquired for the Kunsthalle. Here the author's (D. Roskamp) suggestion of some stylistic affinity to Rembrandt appears unfounded. Fragonard's Philosopher is not free from a technically all too brilliant theatricality certainly alien to the Dutch master. A recently discovered relief by the Berlin sculptor G. H. Schadow (1764-1850) is accounted for in an article by W. Gramberg.

Other instructive features of the Jahrbuch are essays devoted to two German artists, the painter Wendel Dietterlin (1550-1599) whose work heralds the era of the decorative art of the German Baroque, and on the graphic artist H. Th. Wiele, for whose fine drawings of views in the Caucasus, commissioned by Czar Alexander I, Goethe found some words of praise. Interesting too, and rather amusing, is the record of a correspondence between A. Lichtwark, the then Director of the Kunsthalle, and Lovis Corinth concerning portraits which the artist was to paint for the museum. Yet, the museums' examples of contemporary art, as far as reproduced, are disappointing. Some of them are insipid, others crude and childish. The old and the new bound together in one volume make the unbridgeable discrepancy between old and the 'progressive' new strikingly apparent. Typography and printing are of high standard.—J.O.F.

Chinese Decorative Art

By MARTIN FEDDERSEN. This copiously illustrated work, now fully brought up to date from the second German edition of 1955, is the only existing book that covers the whole field of Chinese decorative art in a single volume. With 229 plates, 8 of them in colour, maps and charts. 45/-.

The Ceramic Art of Korea

By CHEWON KIM & GODFREY ST G. M. GOMPERTZ. A monograph on Korean pottery and porcelain, illustrating examples from the Duksoo Palace, the Korean National Museum, and collections in private hands. Many of the examples have never been published before. With 100 plates, 32 of them in colour. 63/-.

The Arts of the Japanese Sword

By B. W. ROBINSON. The first volume in a new series, THE ARTS OF THE EAST edited by Basil Gray, is a detailed and scholarly study of the history and evolution of the sword in Japan. With 100 plates, 4 of them in colour. 63/-.

Nineteenth Century British Glass

By HUGH WAKEFIELD. The first volume in a new series of FABER MONOGRAPHS ON GLASS, edited by R. J. Charleston. With 100 plates, 4 of them in colour. (October) 50/-.

A Fifteenth Century Italian Plutarch

By CHARLES MITCHELL. In the FABER LIBRARY OF ILLUMINATED MANUSCRIPTS. Mr Mitchell contributes an Introduction and notes on each of the 10 large colour plates. 25/-.

The Douce Apocalypse

By A. G. and W. O. HASSALL. Another new title in the FABER LIBRARY OF ILLUMINATED MANUSCRIPTS. With 10 large colour plates. (September) 25/-.

FABER

DIE LANDGRÄFLICHE PORZELLAN-MANUFAKTUR KASSEL: By Dr. Siegfried Ducret. Brunswick 1960: Klinkhardt & Biermann. 150 pl. + 4 colour. 95 DM.

THE porcelain factory of Kassel has, not altogether unjustly, been much neglected in the past by the historians of German porcelain. Now, with the production of Dr. Ducret's new book, it has become one of the most fully documented and splendidly recorded in the whole literature of ceramics. Friedrich II, Landgraf von Hessen, established his porcelain factory in 1766: that is, at a time when the great period of German porcelain was drawing to a close, and the few examples of its wares that have hitherto been recognised have not been sufficiently striking to attract the attention of the student. Dr. Ducret, whose claim to be the foremost authority on porcelain on the Continent is now established beyond challenge, discovered by a fortunate chance that a large quantity of original documents covering the whole history of the factory were preserved in the State Archive at Marburg. From this collection Dr. Ducret has extracted a great deal of outstanding interest to the serious student of ceramic history. Not only does he tell us the history of the factory, but gives a complete list of the employees and reproduces in facsimile the original sales and stock sheets of the factory, thus making possible an understanding not only of the character of its production but of its whole business organisation. Finally he brings us into close contact with many of the best known arcanists and decorators of eighteenth-century porcelain by printing, in many cases in facsimile, the letters they wrote to the factory applying for appointment there. The black and white illustrations, many of them showing the objects in their actual size, give an excellent survey of the range of production. Greater familiarity with the factory and its productions is not likely to lead to any major revision of the artistic rating which has hitherto been accorded it. A number of the figures is taken directly from Meissen models, but the factory had at least one gifted modeller, who was responsible for a group of bold and original models, amongst them a lively Winter and a most elegant Venus with Cupid. The quality of the colour plates is admirable and both author and publisher are to be congratulated on so handsome an addition to the literature of ceramics. Its publication has been made possible by a grant from the Ceramica fund in Basel.—J.F.H.

BOOK PRODUCTION NOTES

by Ruari McLean

SIENA by Titus Burchhardt was first published by Urs Graf-Verlag, in German, in 1958, and has now been published in English by Oxford University Press at 50s. The colour photographs of Siena and the country round, by the author, are beautiful, which even the best colour photos rarely are by the time they have been reproduced and printed. They have achieved something of the quality of the Sieneese murals themselves, several of which are also reproduced in colour. There are 28 colour plates, all printed letterpress

Books and The Belgrave Library

Readers, especially in some of the remoter parts of the world, may like to know that any book reviewed on these pages, or shown under 'Books Received', can be ordered by post from The Belgrave Library, 22 Armoury Way, London, S.W.18.

on art paper from blocks made by Schwitter of Basle and tipped onto the cartridge text pages. There are also sixteen pages of black and white illustrations printed by photogravure and a large number of excellent line blocks. The book was printed by Otto Walter of Olten and is one of the most visually attractive topographical works we have seen for a long time.

A succession of interiors

ALSO about places, but of a totally different character, is *Les réussites de la décoration françaises 1950-1960*, published by Editions du Pont Royal. It is an anthology, nearly all of contemporary interiors, all of private castles or houses or apartments in France, from the pages of *Maison & Jardin*; there is hardly a single human being in any of the two hundred and sixty pages of illustrations, and the first impact of the book may well produce *ennui* at the sight of such a succession of interiors, which in black and white have a tendency to look monotonous. To photograph a room, or part of a room, and keep it interesting without people, is not easy. A closer look at this volume, however, is extremely rewarding. Nearly every room illustrated bears the mark of personality (sometimes of well-known personalities, such as Bernard Buffet, or André Maurois), and every room contains remarkable pictures, wallpapers, *objets d'art*, furniture, tapestries, carpets, and interior design ideas. The reproductions, by letterpress and photogravure, include many pages in colour. The anthology has a great deal more variety than appears at first sight, and is divided into sections entitled

Castles and Cottages; Paris apartments; The tools of the Decorator (e.g. colour, wallpaper, *trompe l'oeil*, etc.); and a series of studies of the main kinds of rooms. The large paper size, 12½ in. × 9½ in., has been well exploited for a number of impressive full-page bleeds. Definitely a book to be studied by all readers of *The Connoisseur*.

Bruegel

THE Phaidon complete edition of Bruegel's drawings (63s.), by the late Ludwig Munz, is in the classic Phaidon tradition: the Introduction and Catalogue admirably set in Bembo, and the two hundred and five reproductions excellently printed from half-tone blocks on art paper. Bruegel's only watercolour is reproduced in colour by photo-litho. The printing is by Hunt, Barnard of Aylesbury; blockmaker and papermaker, who might well have been credited in an important work as carefully and finely produced as this, are not mentioned. The binding, in a coarse-weave linen often used for Phaidon books, and blocked in brown ink from Albertus type, is from the design point of view a disappointment.

BOOKS RECEIVED

(The inclusion of a book in this list does not preclude us from publishing a review later.)

The Private Library. Volume 3. No. 3. January 1961. Private Libraries Association (28 Parkfield Crescent, North Harrow, Middlesex). Members only, annual subscription one guinea per annum.

Musical Boxes. A History and an Appreciation: By John E. T. Clark. *Third Edition (revised)*. London: George Allen & Unwin. 42s. net.

Adventures in Art. A Guide to Gallery-Going: By Howard Daniel. London: Abelard-Schuman Ltd. 25s. net.

The National Museum of Wales. Fifty-third Annual Report 1959-60. Cardiff: The National Museum of Wales.

Leeds Art Calendar. No. 45. 1961. Leeds: Leeds Art Calendar (c/o E. M. Arnold, 12 Butterley Street, Leeds 10).

Architectural Drawings from the Collection of the Royal Institute of British Architects: Foreword by James C. Palmer. London: Alec Tiranti Ltd. 5s. net.

Le Cabinet des Estampes. Trente Années d'Acquisitions 1930-1960. Bruxelles: Bibliothèque Royale de Belgique (5 rue du Musée).

A Fifteenth Century Italian Plutarch. (British Museum Add. MS. 22318): With an Introduction and Notes by Charles Mitchell. London: Faber & Faber (Faber Library of Illuminated Manuscripts). 25s. net.

Carisbrooke Castle Museum. A Guide to the Collections: By J. D. Jones, M.A., F.S.A. Scot., A.M.A. Newport, I.O.W.: Carisbrooke Castle Museum. 2s. 6d. (2s. 10d. including postage).



As specialists we carry one of the largest stocks in the world on fine arts. Enquiries for books reviewed here or any other art book, will have our immediate attention.

72 Charlotte Street

London W.1

Round about the Galleries

Crawhall Centenary

TO describe a painter or poet of genius as a little or minor master has an invidious taint. If any of his work is perfect he must take an important place in aesthetics. The centenary of Joseph Crawhall, born 20th August 1861, recalls a Northumbrian animal and bird painter of exceptional merit. It is fitting that the Reid Galleries should be holding a Crawhall Centenary exhibition at 23 Cork Street; for it was Mr. Graham Reid's grandfather, Alexander Reid, who sponsored Crawhall's first exhibition at Glasgow in 1894. Thanks to the courteous co-operation of Mr. Andrew Hannah and his colleagues of the Glasgow Art Galleries we have the rare pleasure of seeing in London for a brief while many of the artist's best works. Crawhall, known to his intimate friends as the 'Great Silence', presumably because of his taciturnity, was the most inspired of amateurs in the sense that he worked rather for the sheer joy of creation than with ulterior thought of fame and money. Educated as an artist by his father, himself a draughtsman and writer whose books have become classics in their way, young Joe dedicated himself from childhood to painting animals and birds, when he was not engaged in sport, especially riding, in which he was also expert.

The essential quality of Crawhall's style is that he worked from memory. He would look at an animal or bird for a long time and, as it were, engrave its form and colours on his mind, and then express the subject when he was in the mood to draw and paint. This method, combined with masterly watercolour technique, gave unique authority and spontaneity of effect.

An early member of the Glasgow School, working with Guthrie, Melville, George Henry and Walton in their youth, Crawhall was influenced by their ideals as in turn they were influenced by his.

The artist seldom exhibited, but his work, greatly admired by such wealthy and fastidious collectors as the Burrells and the Coateses, brought him into prominence in spite of himself. It was Sir William Burrell who ultimately presented his splendid Crawhalls to the Glasgow Art Galleries. Many of these pictures are now to be seen at the Reid Galleries. Crawhall, never robust in health, died in London at the age of fifty-two.

At the same galleries are several examples of the work of Albert Houthuesen, born coincidentally in the year of Crawhall's death. He came to England when a child from Amsterdam, and after various vicissitudes in youth worked out his destiny, retaining an allegiance to certain old and new Dutch masters, but emerging a sincere personality in modern art. His first one-man

show at Reid's last May was a deserved success. Using colour with great force, Houthuesen expresses his ideas with an appealing mystical approach to whatever subject moves him. His still-life and sea pictures are unforgettable in their intensity.

Religious Goya

ONE does not generally associate Goya with sacred paintings. Nor are they well known like those of his compatriot, Murillo. The fact remains, however, that he painted a large number, and among the more important is *The Annunciation*, which was commissioned by the Duke of Medinaceli in 1785. By the last quarter of the eighteenth century, the age of reason may be said to have reduced most European religious art to virtuosity. The faith so movingly inherent in the early Italian, Dutch and Flemish Schools had departed. But whatever Goya did, whether religious, portrait, satirical paintings, drawings and etchings, has the mark of his potent and independent mind.

I was impressed to see at Messrs. Wildenstein's the study (16 × 10½ ins.), for the aforesaid *Annunciation*. Here is the great Spanish artist in the impassioned mood that frequently accompanies an initial conception preparatory for the large finished work. We can imagine Goya brushing in this brilliant composition in an hour or two, and being well pleased with the result as he was entitled to be. Dating from about 1785, it is interesting to know that the completed work is still in the Osuna Collection. Goya became friendly with this ducal family about 1785. Hugh Stokes in his *Francisco Goya* writes 'Goya's friendship with the ducal house of Osuna commenced about 1785. The Duchess had married her cousin the ninth Duke, and brought considerable property to an already important family. She was celebrated for her good taste, as well as her enormous wealth, and she was undoubtedly attracted to the personal charm of the artist. Her name has not escaped the scandalous gossip which besmudged every patrician lady who entered Goya's studio, but there appears to be less truth in this legend than in most of the others. She gave Goya innumerable commissions, which extended over fourteen years, the first being a portrait of herself and of her husband'.

The sketch for *The Annunciation* came from the Collection of the Marques de Casa Torres, and has been well documented and reproduced several times, particularly in A. L. Mayer's books on the artist. It was published as recently as 1959 in Sanchez-Cantón's *Vida y Obros de Goya*, appeared in Bordeaux, *Exposition Goya, 1951*, and is cited by Sanchez Cantón, *Goya pintor religioso*, 'Revista de ideas estéticas' (Vol. 4., July-December, 1946).

A Fine Ladbrokee

RAYNER MACCONNAL is to be congratulated on his tastefully adapted premises in Dover Street, and it was pleasant to see there recently many examples of English landscape art. I refer especially to Robert Ladbrokee's picture *On the Yare*, a comprehensive study of the river scene with a bridge, barges, rowing boats, an ancient barn, trees and figures. No part of this large painting (40 × 56 ins.) has failed to hold the attention of the artist to the ultimate degree of subtle finish. A captious critic might complain that it is overloaded with incident, in which case he will have misunderstood Ladbrokee's intention. It is precisely because of its conscientiously realistic effect that such art has won a supreme place in public regard.

Ladbrokee was a friend of Crome and much influenced by him. Indeed, they began to paint as boys together. But some quarrel in 1816 over the policy of the Norwich Society of Artists brought about an estrangement, Ladbrokee and others seceding to form their own group and to hold a rival exhibition. This proved a failure and there was a reconciliation between Crome and Ladbrokee.

Much is known about the Norwich School and the relationships of the members; but one would like to know more about F. W. Watts, a landscape painter so close akin in style to Constable as to have been among his earliest artist-admirers. He exhibited between 1821 and 1862, and of recent years his works have been on a rising market. Not only did Watts assimilate Constable's manner, he painted identical subjects, such as the *Flatford Mill* and *Vale of Dedham*, both of which are to be seen at the Rayner MacConnal Gallery.

Some important foreign works hang agreeably with these English scenes, as, for example, a voluptuously wrought Gaspar Verbruggen of fruit, flowers and a lute, and *Summer*, by Andries Vermuelen.

In Select Company

IN the matter of texture of old stone and wood, whether sculptured or in their natural state, John Sell Cotman is invariably true. His feeling for antiquities was probably inborn, and it was but logical that he should enjoy expressing it in watercolour. A case in point is a sensitive work (7½ × 6 ins.) at the Spink Galleries (5/7 King Street, St. James's, London, S.W.1). The subject is *The Font, Aylsham Church, Norfolk*. While fundamentally a documentary, this watercolour is a lesson in the artist's skill in filling a very small area with beautifully contrasted patterns of light, dark and colours. It came from the Bulwer and Craig-Henderson's collections.

At the same galleries there is an *Interior of a*

Gothic Crypt by Constable, an unusual subject for this artist. Also, collectors who regard Mueller, as I do, as an important and very versatile early nineteenth-century landscape painter, will enjoy his *Welsh River Scene*. It has some affinity with David Cox's style. Young Mueller instructed his senior in oil painting, and this example would seem to have come under Cox's watercolour style.

A *Turner Coast of Naples and Sorrento*, painted about 1819, is a curious throw-back to his earlier manner. It was exhibited at the Turner Exhibition in the Whitechapel Art Gallery in 1953. Collectors who love good pictures apart from great names will be attracted to a most accomplished painting by William Linton (1791-1876) of a bridge and old houses, and one by F. G. G. Lepaulle (1804-1886) of Richmond. Linton was a foundation-member of the Society of British Artists, travelled much abroad and wrote authoritatively on colours, ancient and modern.

A Fine Munnings

IN Vol. II (p.278) of his *Autobiography*, Sir Alfred Munnings recorded with inimitable, graphic effect his life among the gypsies and hop-pickers near Alton in Hampshire. It was a neighbourhood prolific in subjects that he loved painting. 'Each year I had gone to my old haunts near Alton, painting the Fraternity, and hop-picking time was drawing near for yet another effort.' These efforts resulted in some of his best pictures: for instance, *Gypsy Life* and *Arrival at Epsom Downs*, which are now in the Aberdeen and Birmingham Art Galleries respectively. Relating to that period is *The Hop-pickers Return* (20 x 24 ins.) at the St. James's Galleries (Jermyn Street, London, S.W.1.). How full of movement, character and colour it is, and as fresh as when it was painted about forty years ago. This is a Munnings at his most confident and vigorous.

Dutch Conversation Piece

A SENTIMENT of unostentatious luxury, distinguished taste, and domestic bliss characterises the picture *The Reynier Pauw Family* by Cornelis Holsteyn, reproduced in colour in another part of this issue (Messrs. Frost & Reed, 41 New Bond Street, London, W.1.). Husband and wife and four children are posed in the gardens of the manor house called Westwijck. There is a renaissance touch about that house, formal gardens and classical statues in the background. Holland's new freedom, increasing trade and general prosperity greatly favoured the arts during the first half of the seventeenth century, and innumerable were the painters who expressed the happy condition of life at that time.

Cornelis Holsteyn could not have made a more dignified design for this *plein air* conversation piece, the whole of which is painted with obvious joie de vivre, including even such minute details as the flowers in the immediate foreground. He was born at Haarlem in 1618, and died there in 1658. Pupil of his father, Pieter Holsteyn, he was a master of many subjects, and also a skilful engraver, using his own drawings, and contributing to the celebrated *Cabinet de Reynst*. Bryan states that he was Dean of the

Guild of Delft in 1661, but this year does not agree with that of his death in 1658, as given by Dr. Wurzbach. Holsteyn is represented in such Continental galleries as those at Amsterdam, Haarlem, Hanover and Vienna. The size of the Reynier-Pauw picture is 41 x 67 ins. It is signed C. Holsteyn f.

Beauty of Children

I DOUBT if any artist could have expressed with greater charm and felicity, within a space of 12 square inches, the sentiment of *The Bird's Nest*, as seen in Caspar Netscher's picture at Mr. John Mitchell's Gallery (8 New Bond Street, London, W.1.). The element of surprise on the children's faces and the natural grace of their poses as they discover the nest among the oak leaves, could not be more happily rendered in paint. Observe how their faces and figures are resolved in the sunlight coming through the ancient classical arch, and the way in which the stone vase, with its cupids in relief, echoes the sentiment of the design as a whole. In the hands of a lesser artist this theme could have become a mere commonplace representation. Yet thanks to Netscher's breadth of style and profound knowledge of child expressions and movement, the picture is the essence of that truth making for fine art.

Caspar Netscher (1639-1684) knew all about children, for it is said that he had a dozen of them, and maybe used three of his own as models for this painting. Born in Heidelberg he was an infant when his father, painter, sculptor and engineer, died in Poland. His mother, a refugee from war, fled to Holland, enduring great hardship and the loss of two of her children before she eventually arrived at Arnheim. Caspar survived that tragic journey and, inheriting his father's gifts, became a pupil of Hendrik Costers and later of Gerard Terborch under whose refined influence he fulfilled himself. At the age of twenty Netscher set out for Italy. While at Bordeaux he met the lady who became his wife and returned with her to the Hague. He was made a member of the Hague Guild in 1662 and received the freedom of the city in 1668.

Within his comparatively short life of forty-five years the artist achieved a large number of pictures, including historical, religious and mythological subjects and portraits. The list of his works is illuminating in that it proves much important patronage. Netscher is well represented in continental galleries, notably Dresden, and his best known and certainly one of his finest works in England is *The Lace-Maker*, signed and dated 1664, in the Wallace Collection.

Dutch and English

THERE is a certain scientific precision about the work of Johannes Hubert Prins, born 1757 at the Hague. Was it due to the fact that he was trained for the medical profession in the first place, but was so devoted to painting that he abandoned medicine, the university, home and friends to follow a career as artist? A rare little picture of a Dutch canal, bridge, church and boats at Messrs. Newman (Duke Street, St. James's, London), is worked out in the extra-

ordinary detail typical of the artist's views of Dutch cities and marine subjects. Prins wandered about France and the Brabant accumulating many drawings, watercolours and etchings. Little is known of his life and personality and tragic end. It is recorded that Prins was drowned in a canal at the Hague in 1806.

Also at the Newman Gallery is a large painting illustrating a scene from Shakespeare called *The Duke's Antechamber*. Dating from 1869, it is an early work by Sir William Quiller Orchardson. Among the best Victorian artists in this genre, Orchardson was born in 1831 and had a continuously successful and happy life. There is a touching story about his picture entitled *Master Baby* (National Gallery of Scotland), showing his wife and their youngest son on a couch. It was exhibited at the Grosvenor Gallery and immediately sold to a collector: 'but', writes Mrs. H. Orchardson Gray in the life of her father, 'my mother wept so bitterly that dear Quiller got it back again . . .' Many know at least one work by Orchardson, *Napoleon on the Bellerophon*, the defeated emperor standing on the warship, with his staff in the background. It was painted in 1880 and is in the Tate Gallery.

Self-taught Sporting Artist

SOME original prints of hunting subjects by Samuel Howitt recall a self-taught sporting artist who acquired a spirited knowledge of the subject. Howitt's ancestry has long been obscure, but recent research by Major Gerald Hamilton-Edwards tends to prove that he was born in London, son of Thomas Howitt, junr. The latter was baptized at St. Swithin's, London Stone, 24th February, 1726/7. Thomas Howitt was descended from Walter Hewitt (sic) of Dorchester, Dorset, mentioned in the municipal records 1625 and 1646. Samuel Howitt's mother was Elizabeth Heatham, a Quaker, subsequently baptized at St. Mary Woolnoth.

Henry Angelo's *Reminiscences* give an amusing account of Samuel Howitt, who was as convivial as he was irresponsible, especially as the husband of Rowlandson's handsome sister, Elizabeth. None the less, he must have been an indefatigable worker, for his prints, drawings and watercolours are very numerous. Howitt knew all about hunting, shooting and fishing of all kinds, as he was an enthusiastic participant. His *Collection of British Field Sports*, published by Orme in 1807, and reissued recently by Traylen of Guildford, has become a classic. The original prints at the Parker Gallery, London, are part of that series, and among the best of the artist's many activities with the pencil, tints and etching needle.

Mr. Vanderkar's New London Gallery

DENNIS Vanderkar, now as internationally well-known as a fine art dealer as his father, and his father-in-law, Katz of Dieren, has opened his first art gallery. This is at 14 Mason's Yard, Duke Street, St. James's, London, S.W.1. The recent opening was the occasion for the display of a sensational still-life by Cornelis de Heem; a picture which had hung for 300 years in Genadetet Castle, near Cleve, Germany.

IN THE GALLERIES



(Left, top to bottom). Sir Alfred Munnings. *The Hop Pickers Return*, 20 × 24 in. St. James's Gallery. Fox Hunting print. *The Parker Gallery*. Johannes Hubert Prins. *Dutch canal, bridge, church and boats*, 12½ × 15½ in. M. Newman Gallery. Robert Ladbrooke. *On the Yare*, 40 × 56 in. The Rayner MacConnal Gallery. (Above). Caspar Netscher. *The Bird's Nest*, 13½ × 11¼ in. The John Mitchell Gallery. (Right). Goya. *The Annunciation*, 16½ × 10¼ in. The Wildenstein Gallery.

The Connoisseur's Diary

The Artist and The Book (1860-1960) : New Armouries :
Italian Bronze Statuettes : Erickson Collection

THE sumptuous catalogue of the current exhibition at the Museum of Fine Arts in Boston, in which over 300 books are on show, is entitled *The Artist and the Book: 1860-1960*.

It must be said at once that this is *not* an exhibition of book illustration or about book illustrators. It is the most comprehensive demonstration ever devised of what the great creative artists have done in utilising the book as an art form, and where there has been a combined effort by artist, printer and publisher to produce books which are in themselves works of art. These are, therefore, rare books: limited editions on which the highest achievement of mind and hand has been reached. They are books for museums and collectors and bibliophiles, costing hundreds, sometimes thousands, of pounds a copy.

Something like two thirds of the exhibition is the product of, or inspired from, French presses. The French call these books 'livres de peintres' and treasure them as collectors of old master drawings treasure their albums and portfolios. It is the production of this century that makes up the bulk of the collection, for the École de Paris has been particularly understanding of the printing processes available to graphic work in etching, lithography and engraving. Reproduction of original work by mechanical processes has been brought to a fine pitch of excellence, but it must be re-iterated that these works are original *prints* done one by one by hand from the artist's block or plate, and as such have a

direct contact which the finest reproduction could never achieve. The richness of tone in a Rouault lithograph, for instance, can never be reproduced by mechanical work, and certainly not etching where most of the magic lies in the inking and cleaning of the plate so that the infinite variety of thickness and depth of line can be perfectly revealed on paper.

It is a moving thing to see the loving care which these great creative artists have lavished on books. The virtuoso performance must be eschewed, even by Picasso, for a book is an intimate thing, to be handled—almost fondled—for its tactile and visible qualities, and for the mind to feast on quietly and slowly, musing on the perfect harmony of picture and text, page size, print, paper texture, bindings.

Chaucer and Burne-Jones

These sensuous demands have been better understood by the moderns than by the traditional or academic artists in recent times though the nineteenth century was, in a different style, very active. Of these, pride of place must surely go to the magnificent edition of Chaucer illustrated by Burne-Jones, decorated by William Morris, and published by him from the Kelm-scott Press. Poor William Morris, sadly abused as a mediaeval pasticheur, but what a positive master of hand-made craftsmanship!

Inevitably personal preferences must be allowed to the selectors of such an exhibition as this catalogue records, but a range that starts

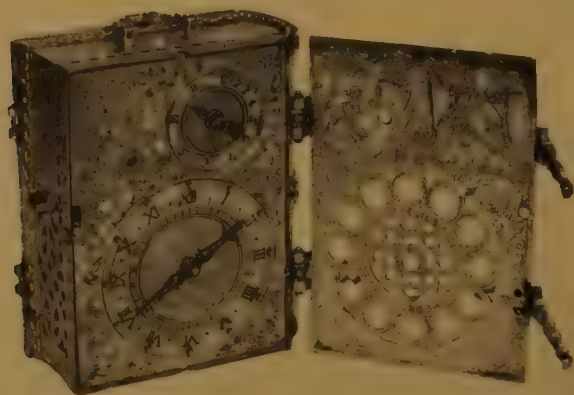
with Daumier and Corot and goes on through Doré, Toulouse-Lautrec, and Beardsley to Joan Miro cannot be criticised for omission.

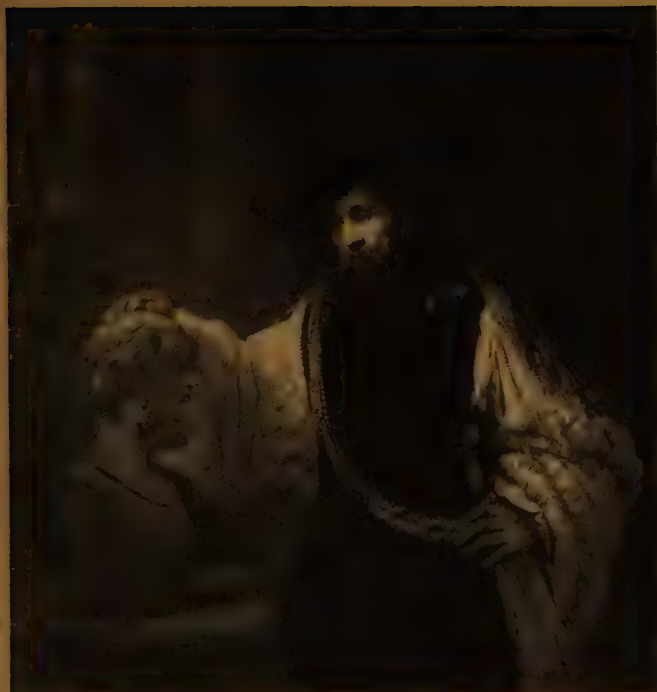
This catalogue should be and will be a very valuable reference work for museums, libraries and collectors of 'livres de peintres' all over the world. It should also act as an inspiration and encouragement to printers and publishers in the Anglo-Saxon world to commission éditions de luxe from our own vigorous contemporary school as a stimulus to their (and our) creative powers and literary imagination.

Tower of London

SIR JAMES MANN, Master of the Tower of London Armouries, and his staff always have the happy knack of arranging the display of arms and armour in the most fortunate and interesting manner for those who later come to view them. This is particularly apparent in 'The New Armouries' recently opened. They lie to the south-east of the White Tower. The great armour for an elephant, brought from India by the first Lord Clive and probably a trophy of the battle of Plassey in 1757, dominates the arms and armour from India, Persia, Tibet and the Near and Far East on the entrance floor. On the first floor is now arranged the extensive collection of European firearms of the eighteenth and nineteenth centuries. This continues the series of earlier firearms in the White Tower, from which they have been transferred.

Two horological items from the Bloch-Pimentel Sale held at Hôtel Drouot (Me. Ader). (Left below). A gilt watch in the form of a book, the interior with a figure of Venus with an hour-glass and an inscription *Hodie Mihi Cras Tibi*, dated 1624, which secured 19,500 N.F. (Right). Gold and enamel watch mounted with diamonds decorated with classical and other scenes, the movement by C. Raillard, Paris, formerly in the Blot Garnier Collection: 45,000 N.F. £1 = 13.64 NF.





Two important master paintings from the Erickson Collection which will be sold (10 from the Erickson Trust, 12 from the Estate) at the Parke-Bernet Galleries, New York, on November 15 at 8 p.m.: *Aristotle contemplating the bust of Homer*, 55½ × 53½ in., by Rembrandt; and *La Liseuse*, 32 × 25 in., by Fragonard.



The Ilbert Collection

FINEST in the world for the study of the history of time-keeping and of the development of clocks and watches from the end of the Middle Ages to the late nineteenth century, a representative display of the Ilbert Collection is now on view in the King Edward VII Gallery at the British Museum. The unexhibited portion is also available to students.

Pordenone and Our Cover

AUTHENTIC and signed paintings by Giovanni Antonio Licinio, called Pordenone, are now excessively rare. The appearance of one on the market at the present time is therefore an art event of high importance, particularly when it is an example which has the beauty, quality and artistic mastery of the one shown on the cover of this issue. It was at one time in the Langton Douglas Collection and was reproduced by Giuseppe Fiocco in his book on Pordenone (plate 12). It is possibly the earliest known work by this highly esteemed and important artist.

When the painting was in the Langton Douglas Collection, and when Fiocco published it, the signature was not apparent, it having been

lost in varnish. The recent careful cleaning revealed the full signature and the date.

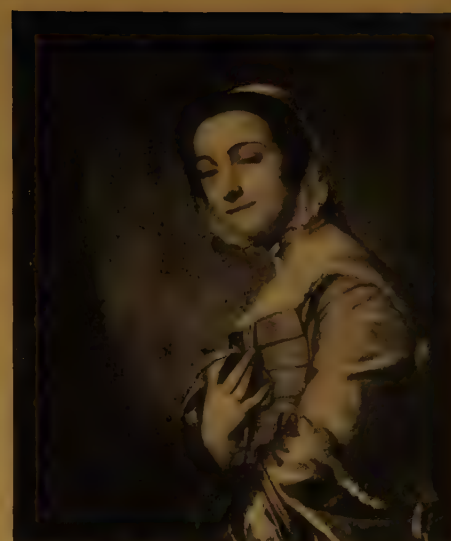
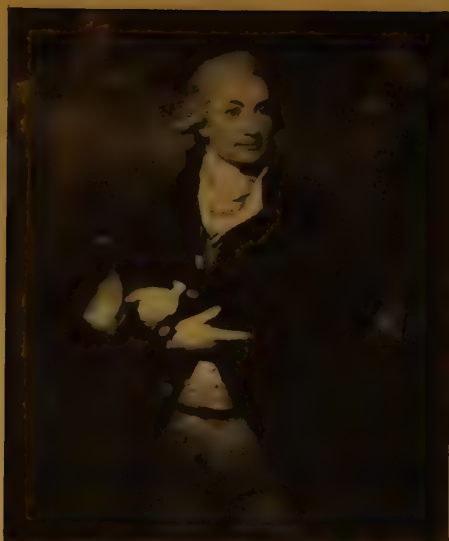
New Acquisitions: The Whitworth

THE Whitworth Art Gallery, University of Manchester has recently acquired an oil painting by J. F. Lewis, *Indoor Gossip, Cairo*, 1873. This is

the third oil painting to be purchased for the Whitworth Collections since the University took over the Gallery. Under the new collecting policy the Gallery is anxious to acquire oil paintings which are of interest to its existing collection of English drawings and watercolours. Lewis was hitherto only represented by a large,



Plate 118 (reduced), Cat. No. 121, *Seated Peasant Asleep*, c. 1565, a drawing now lost (Kupferstichkabinett, Dresden): from *The Drawings of Pieter Bruegel*, complete edition by the late Ludwig Münz (63s. net, Phaidon Press, London).



Five paintings, including these three, and two tapestry fire screens, were recently stolen from Montacute House, Somerset. Here illustrated are (left to right): *Sir George Ramsay* by Sir Henry Raeburn; *Colonel Isaac Gale*, by Sir Joshua Reynolds; and *Portrait of a Lady*, by Sir Joshua Reynolds.

brilliantly-coloured watercolour, *A Spanish Fiesta*, and this new acquisition adds strength to the representation of works by nineteenth-century British artists working in foreign parts.

The Friends of the Whitworth have purchased a drawing by Sir Stanley Spencer, *The Design Class*, 1928, in memory of Professor W. H. Lang. This is a study in pencil and watercolour for the oil painting of the same subject. It is the first important figure group by Spencer to be acquired for the Whitworth.

Also on view at the Gallery for the first time are two of the four drawings from the L. M. Angus-Butterworth Gift. These are *Nightmare* by Henry Fuseli and *The Expulsion of Adam and Eve from the Garden* by Daniele Ricciarelli. In addition to these, two watercolours by William Holman Hunt, *Nazareth* and the *Plain of Ephraim from Zion*, are also on show. These are extremely fine examples of landscapes painted by Holman Hunt in the Holy Land.

Italian Bronze Statuettes

MOST of the famous small bronzes in the world, now on view in an important exhibition at the Victoria and Albert Museum, are shown together for the first time. The display has been organised jointly with the Italian Ministry of Public Instruction, the Rijksmuseum, and the Arts Council, and includes major loans from Italian public and private collections, from Dutch Museums, the Kunsthistorisches Museum, the

This 9 in. high translucent sage-green jade vase, of rectangular archaic beaker form with a convex panel to the centre and decorated in relief with rectangular flanges and with key fret borders, is on a carved wood stand. Of the Ch'ien-Lung period (A.D. 1736-1795), it is in the possession of Messrs. Wm. Clayton, 38 Bury St., London, S.W.1.

Ashmolean, and the Louvre. It will continue until October 1st.

Amongst the wealth of bronze objects in the exhibition are two small gilt bronze figures of Saints ascribed to Ghiberti (1378-1455); a bronze Putto (from the Museo Nazionale, Florence) by Donatello (1386-1466) and a number of other pieces made by his circle; the famous relief of the *Flagellation* by Francesco di Giorgio (1439-1501/2); Antonio Pollajuolo's (c. 1432-1498) famous bronze group of *Hercules and Antaeus* (from the Bargello, Florence), the splendid documented candlestick of 1468 (Rijksmuseum) by Verrocchio (1435-1488), and the masterpiece

by Bertoldo (c. 1420-1491), *Hercules on Horseback* (Galleria Estense, Modena).

With the inclusion of work by other great names in early bronzes—such as Francesco da Sant'Agata (active c. 1520), Antico (d. 1528), Jacopo Sansovino (1486-1570), Alessandro Vittoria (1525-1608), Tiziano Aspetti (1565-1607), Niccolò Roccatagliata (active 1593-1636), Benvenuto Cellini (1500-1572), and Giovanni Bologna (1524-1608)—the exhibition, which is the first of its kind ever to have been held, provides not only a basis for the study of Italian bronze sculpture, but offers a conspectus of some of the most individual, inventive and eloquent sculptures that have ever been produced.

Dr. Staal Sinding-Larsen

IT IS much regretted that in the translation of Dr. Staal Sinding-Larsen's article on the Guardi paintings at Bogstad (printed in the June, 1961, issue) it was necessary to make certain abbreviations and alterations to the original text. By an unhappy mischance neither the revised text nor the printer's proofs of the article reached him and he was therefore unable to check the alterations that had been made. I therefore wish to apologise both to Dr. Sinding-Larsen and to any of my readers who may have been misled by errors which crept into the article. Dr. Sinding-Larsen asks me to point out that a passage in which he showed how *Morellian Stilkritik* (not *Stilkritik* in general) involved great difficulty in the study of works by the Guardi family, was omitted from his article when printed. The female figure in Guardi's painting of *The Triumph of Aurelian* is, of course, Zenobia, not Sophonisba.

Autumn Fair

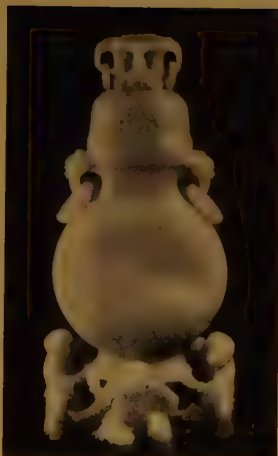
IN addition to the Harrogate, Kensington and Delft Antiques Fairs, referred to elsewhere in this issue, an Autumn Antiques Fair will be held at Chelsea Town Hall: October 4-14.



International Saleroom



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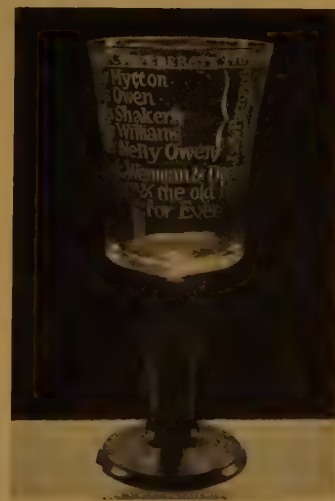
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1. Alexej von Jawlensky. *Wasserburg on the Inn*, signed and dated 1906. DM. 17,500 (Lempertz, Cologne). 2. Translucent, 12½ in. high, jade pilgrim flask and cover, Ch'ien Lung. £2,000 (Sotheby's: Kitson Sale). 3. South German, c. 1570, bronze statuette wine fountain. DM. 16,000 (Weinmüller, Munich). 4. Emil Nolde. *Three Russians*, signed and dated 1915. Swiss francs 144,000 (Gutekunst & Klipstein, Berne). 5. An early, 7 in. high, Meissen figure of Harlequin. £2,300 (Sotheby's). 6. A very rare Jacobite 'Confederate Hunt' goblet, 9½ in. high; a similar example was in the Hamilton Clements Collection. £700 (Sotheby's). 7. Claude Monet. *Le Pont d'Argenteuil*, signed. NF. 1,470,000 (Palais Galliera, Paris: Commissaire-Priseur, Me. Étienne Ader).

£1 = 11·07 DM. = 12·01 Swiss francs = 13·64 NF.

International Saleroom



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8. Louis XIV bureau plat. NF. 160,000 (Palais Galliera, Jean Bloch Sale: Cm.-Prs. Me. Ader and Me. Rheims). 9. Scent bottle, *Harlequin and Rooster*, 4½ in., perhaps Chelsea. £850 (Sotheby's: Part II of Blohm Sale). 10. Marble, 50.5 cm. high, figure of a girl, Attic, 5th cent. B.C. Swiss francs 26,500 (Fischer, Lucerne). 11. Eighteenth-century, Philadelphia, mahogany secretary-cabinet, 100 in. high. Dollars 26,000, bought by the Henry Ford Museum, Dearborn (Parke-Bernet, New York). 12. English eighteenth-century satinwood, mahogany and marquetry and ormolu-mounted commode. Dollars 70,000 (Parke-Bernet).

£1 = 2.80 Dollars = 12.01 Swiss francs = 13.64 NF.

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13. Francisco Goya. *Portrait of The Duke of Wellington*, 20 × 24 in. £140,000 (Sotheby's). 14. Toulouse-Lautrec. *Dansuse* (1888). Dollars 80,000 (Parke-Bernet). 15. Canaletto. *View of Venice*, 134 × 129.4 cm., see a similar subject in the Metropolitan Museum. Swiss francs 48,000 (Fischer, Lucerne). 16. A page from the *Helmingham Hall Herbal and Bestiary* (showing a cockatrice, crocodile, 'tyger' and unicorn), English, last quarter of 15th century. £33,000 (Sotheby's).



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17. Edgar Degas. *Four Dancers*, pastel, signed, $18\frac{1}{2} \times 22\frac{1}{2}$ in. £9,975 (Christie's). 18. A. Sisley. *L'Inondation*, signed and dated 72. NF. 785,000 (Palais Galliera, Paris: Cm.-Prs., Me Ader and Me Maringe). 19. Tureen ($14\frac{1}{2}$ in. wide) and plates, part of a Meissen dinner service. £4,200 (Christie's). 20. William Holman Hunt. *The Lady of Shalott*, on panel, 74×57 in. £9,975 (Christie's).
£1 = 13.64 NF.

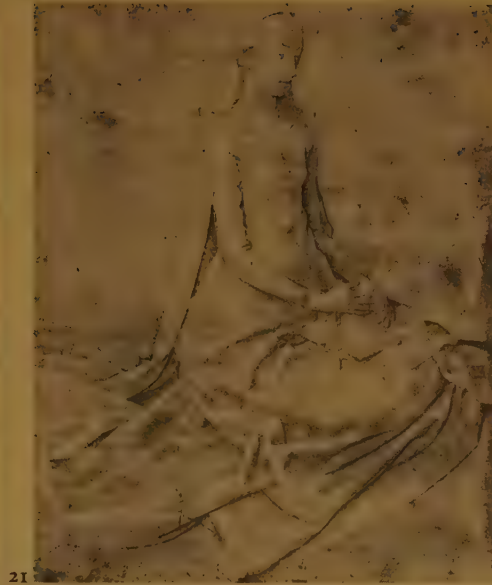


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International Saleroom



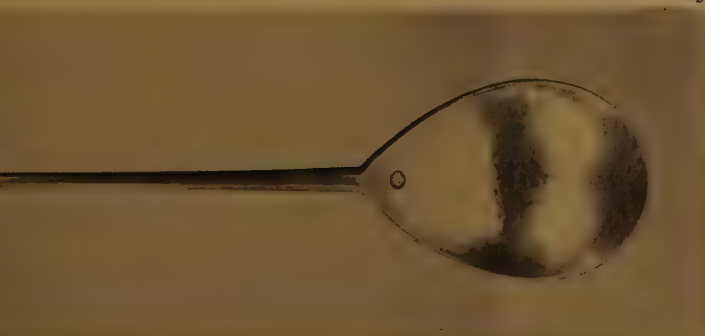
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21. Hugo van der Goes. *A Saint*, probably St. Barbara. £30,000 (Sotheby's: Randall Drawings Sale). 22. The Candlelight Master. *St. Irene tending St. Sebastian*, $49\frac{1}{2} \times 66$ in. £3,570 (Christie's). 23. Carlo Ceresa. *Family Group*, 41×57 in. £2,730 (Christie's). 24. Louis XV marquetry poudreuse, $31\frac{1}{4}$ in. wide, stamped *Per . . . ez JME*. £8,610 (Christie's: Viscountess Harcourt Sale). 25. Henry VII silvergilt seal-top spoon, $6\frac{7}{16}$ in. long, 1494, thought to be the earliest fully hallmarked London spoon of this type to be recorded. £680 (Christie's).



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Mrs. Rockefeller's Miniatures at the Fogg

Eric Schroeder
(The Fogg Museum of Art)

THE wonderful group of Oriental miniatures which, in accordance with Mrs. Rockefeller's Will, came to the Fogg Museum at Harvard on the death of the late John D. Rockefeller Jr. is a memorial of her personal taste (she had them about her in her own apartment), and of her good fortune as a collector. They were acquired in the 'good old days' when dealers' stocks were still rich in the exports from countries not so solicitous as they became to keep their national treasures. They also include things no longer to be obtained on any market. The Fogg Museum is especially grateful since they fill certain otherwise hardly fillable gaps in its own increasingly complete series of masterpieces.

Unique among such desiderata for any collection must be a work from the hand of Bihzad. His name is the most famous in the history of Muslim art. But of what he painted at Herat in the last years of the Timurid dynasty and in western Iran for the first Safavid Shah, only one great manuscript now at Cairo, some smaller paintings in the British Museum, and a small work of his old age at the Freer are absolutely sure memorials. To these remnants perhaps the only additions which some would confidently allow on grounds of style are illustrations in the Garrett *Zafarnama* now at Princeton and Mrs. Rockefeller's painting of an assault on a fortress (No. 12), which closely resembles those, without (and this is a vital point in estimate) duplicating any of their figures. It is an unfinished work, and would no doubt have had more force of tone in a completed state. Not the old attribution to him which it bears, but the uniquely inventive delineation of activities is the mark of Bihzad's personality. One might say of his figures that they are seen with the eye of a caricaturist and drawn with the hand of a flower-painter. Persian art normally idealizes; Bihzad refines the unidealized.

Riza-i-Abbasi, most celebrated of late Persian artists, is represented in Mrs. Rockefeller's collection by a humorous portrait (No. 10). Perhaps an early work, it is a very unusual one: this gaunt oddfellow, who may be a dervish, is quite unlike the moonfaced beauties whose sinuous postures were Riza's ordinary theme.

Most of the collection is from an earlier period. Muslim science had begun with translations from Greek texts; and a thirteenth-century copy of the translated *Materia Medica* of Dioscorides has long been known as a principal monument of early Muslim painting. From its illustrations (now dispersed among many museums) Mrs. Rockefeller had an excellent example (No. 3). The darkly coloured figures, their silhouettes animated with theatrical character, remind us of the painted shadow-play figures which were still a popular amusement in

Turkey until recent times. Another class of scientific texts, which early painters illustrated, is that of Bestiaries. An Eagle and a Wild Ass (Nos. 4 and 5) are fine examples in this kind, the Wild Ass resembling in its summary calligraphic style some of the work in the slightly earlier Bestiary of the Morgan Library.

Of the whole collection, perhaps the most beautiful single item is a painting from the fragmentary manuscript known (from the name of the dealer who separated and sold its illustrations) as the Demotte *Shahnama*, a copy of the Persian national epic Book of Kings, made probably in the third quarter of the fourteenth century. These are the grandest Persian paintings which survive from the centuries before Timur's conquest. Ample in scale and rich in colour, the scenes are organized with something of heraldically displayed liveliness. Yet they have a dramatic gravity, sometimes a sombreness, which is rare in Persian art. The preceding period had been one of enthusiastic incorporation into the Persian repertory of forms from Chinese paintings and woodcuts: and the Demotte manuscript was made at what might be called the moment of achieved digestion. The trees where King Bahram Gur rides (No. 1) are still recognizably descended from trees in Chinese Yuan art, if one looks at them alone. But they are no longer foreign or merely immigrant. They are harmonious parts in the same magic world where a hallowed Persian formula depicts the calm majestic royal head. The King of Kings has slain a demon wolf, hunter of a forest, and pronounces the words, 'In the Name of the Lord, Peerless, Sole, Who hath bestowed on me this power and strength I have, and by Whose command the sun shines in the vault of heaven!' Bahram's gaze is turned backward, summoning his timid followers to bring a cart to convey the monster's head for show to those whom he has delivered from its terrors. The incident preserves the theory of the old sacred monarchy: this king is the earthly representative of the power of Light, and the world's champion against demons of the Dark. Though all details differ (Bahram moves not before a cosmic blank but in a landscape as vivid as himself; he reins a mettlesome nervous horse instead of the heavy quadruped of the Sassanian royal reliefs; and he rides with short stirrups instead of stretching the old lordly length of leg), this painting brings before us in some hardly definable way, something of atmosphere or spirit, the bland and puissant royal figures of a thousand years before, as we see them at Naqsh-i-Rejeb or Naqsh-i-Rustam. It would be invidious to select any as 'the best' painting from the Demotte *Shahnama*, but Mrs. Rockefeller's has long been this writer's personal favourite.

1. King Bahram Gur conquers a Fiend. From the MS. of the Persian epic Book of Kings commonly known as the 'Demotte Shahnama'. Probably made 1350-1375, it is the supreme monument of Persian fourteenth-century painting.

یونیم بنیوی بران مش	به بنی یون عذر بهامش	دوداد سکن یکی همای	که اورا بین بودی جای	همی رفت بایک دین همون	رازان شب کرکش دل موزون
مستی گفت جندی رازآم او	راه و نهب و اندم او	خوین درکت دهرم زب	خرامان بدان بنه کرکش غف	نیشش او چند اراوینان	به نیک ازان کرکش بیان
اچرا زود دیدند خنرطوم او	زمنش مستی گفت تدوم او	بلوهر کنی گفت سامانک	زردی همی بکشدانی غر	مکروست کرکش اکو کاک	که خنجه دیرنی تو شاهامانک
سپک لبین کوی کر زانیت	در خنک دستوری شاه	بهرمان که خنک اکرشاه	همی منود بیدر کاه	چنین داد ناخ که روانک	مرا کره نهندستان داد ناخ
بیای و سکن سزاک من جودم	که امان اندیشه بزود	که ازان کد در دژدوان	تو کفق همی حوا کرد دود	بیامدوان ما بزدیک کرک	باز خنک سزدل ماهه بمرک
کمان کیانی که نه بخت	زگر رازدین جندک	رو بر نازید همین نکرک	دمادم همی تا عسی کش کرک	خودانت کوزا سزاندمان	زاهت خنجر جای کان
سر کرکش رایت برینو کف	تام خداوند سیه از وحش			که او داد جندین ماز و دوز	نرممان او ناند از جرخ هوز
بهرمود تا کاه او کردون و	سر کرک ازان بنه بیرون دند			بیزخون دند سکه دل دوز	بدیایا راست ازان شود



خو رفت بنشت برمایه شاه	ساده بهرام زایش کاه	مستی کرد همی کس بواقرین	ورکان هندو دینان چین	ز قندر مهری بانشار	بهمه کسمه کی سانشاد
کسی را سزای تو کردار نیست	که کار ز راه دیوار نیست	زوشادمان شکل و که قسم	کفی نان زردی دمانی درم	یکی ازدها بود دد خشک و آب	دردیا کهی که بر آفاب
همی زد کشیدی بم ریل	از حاشی بوج دویایل	چنین گفت شکل یازان جیش	بذبان بر مشک از دانه	که من زان فرستاده سیز مرد	کهی شاد نام کی برزد
سراشت بودی که از بدی	بقوح و کس که ترید	که از نزد ما سوی ازان آمد	ز بهرام قنوج ویران شود	حکمه خنک باشد و قاره	نماند برین سوز مازنک و بوی
همه شب همی کاه ادا بختند	یکی حاکم دیگر ادا بختند	یکی ازدها بود دد بکر بکی	شیر زوی کشور بکس	چنین گفت که در اخلر جان	که چون ازدها معج پستان
فرستاد زردیک آن ازدها	که زونی که مانی نیا بدما	بشام نکو نمید از کار او	چو ازدها که زدها و کجی	بگفت این و بهرام زایش خرد	بوج استان دلبران بتر اند
چنین گفت دادار داد او	که او سز ترا امان ازان فرین	که هندوستان را بشود بد	خان کره نامداران سزد	یکی که از بنشت نادر دین	بلا زرخ و فرجام کخ

وَهَذَا مَا يَحْتَاجُ إِلَيْهِ فِي عَمَلِ الْأَفلاكِ



2. A Zodiac, from a MS. of Jaziri's *Treatise on Mechanical Figures* for use at Carousals, the MS. finished A.D. 1206.

3. A medicinal plant, with the physician and a warrior, from an Arabic translation of Dioscorides' *Materia Medica*, the MS. finished A.D. 1224.

4. An Eagle. From Ibn Bakhtishu's *Bestiary*. The MS. is early fourteenth century (c. 1300).

5. A Wild Ass. From the same MS. as No. 4.

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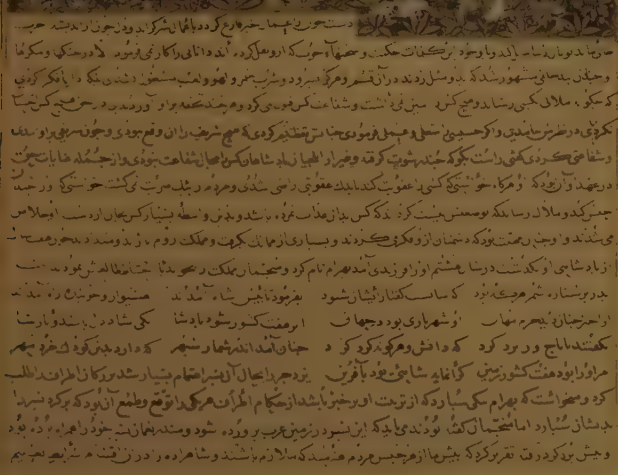
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6. The Prophet Muhammad makes the first Meccan convert to Islam; Abu Bakr, later first Caliph, pronounces the Profession of Faith. From Hafiz-i-Abru's history; the manuscript probably made for the Timurid Sultan Shah Rukh, about A.D. 1425-30.

7. King Yazdagird enthroned, from the same MS. as No. 6.

8. Timur (Tamerlane) drinking, with musicians and courtiers. Probably an illustration for a Victory-Book, or History of Timur, painted about A.D. 1430-1440.





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9. A Lady. Persian, middle of the sixteenth century.

10. Portrait of a Man, probably a Dervish, with a pipe and a bow. A signed work by Riza-i-Abbasi, most celebrated of early seventeenth-century Persian painters.

11. Illustration to an Armenian Gospel, twelfth century(?).

12. An Assault upon a Fortress. This is attributed to Bihzad, the greatest of late Timurid painters. It is unfinished, and probably dates from the beginning of the sixteenth century.



The Connoisseur in America

Malcolm Vaughan

Supreme Bronze from Thailand

THE ninth-tenth-century bronze Buddha from Thailand recently acquired by the Metropolitan Museum in New York has been acclaimed the finest known bronze of its period and type. The museum ranks it as one of the greatest bronzes, Eastern or Western, owned by the Metropolitan. It is a master work of the Môn peoples who overran southern Thailand, established the great Dvaravati Kingdom there from the sixth to the eleventh century, and erected numerous Buddhist temples richly adorned with sculptures in stone, stucco, and bronze. Among their centres was the impressive city today called Nakon Pathom, with a stupa almost four hundred feet high, the tallest in Asia. It was situated near what is now Bangkok. The bronze acquired by the Metropolitan, is believed to have come from this vicinity, dug from a ruined temple long covered by the jungle.

Inspired by Indian models, as was all such Dvaravati sculpture, this standing figure incorporates the major aims of early Môn-style Buddhas—pronounced frontality, rigid symmetry, and extreme stylization. The protruding eyeballs and cheekbones, the strong nose and mouth are also typical. The form as a whole, following the tradition of these Dvaravati Buddhas, is determined 'by the shape of the outer garment, the edge of which flares out on both sides behind', while 'the hem of the undergarment follows in general the outline of the back of the mantle'. The gesture of the Buddha, both hands in the same action, executing the *vitarka mudra*, Buddha explaining the law, also exemplifies tradition.

Dr. Aschwin Lippe, associate curator of Far Eastern art at the Metropolitan, who has made a special study of this fine example, points out in detail other distinguishing figures that link this sculpture to other bronze Buddhas in the early Môn style: eyebrows strongly marked in relief; eyelids and lower lip rimmed; eyes elongated toward the temples; lower lids and both lips curved; ear lobes long and separated from the neck; hair curls strongly modelled and set in staggered rows, not one directly above another; the lower part of the *ushnisha* or bump of wisdom forming a single cone with the hair-do, the upper part a small, almost cylindrical tube. Measuring 26½ inches in height, this example is the largest such bronze known. It was probably made for a regal donor, since no Dvaravati bronze of comparable quality is known.

Cleveland's Zurbarán

AN outstanding painting by Zurbarán, *The Holy House of Nazareth*, has been purchased by the Cleveland, Ohio, Museum of Art. It is a splendid



Bronze Môn (Dvaravati period) ninth-tenth century, 26½ in. high. The Metropolitan Museum.

seventeenth-century Spanish picture, its various elements—the drawing, the colouring, the composition, the thought, the economy of detail—all finely achieved. Unrecorded in the literature on Zurbarán, indeed, virtually unknown to the art world, the large canvas is in an excellent state of preservation, bringing to us a fresh awareness of the artist's technical skill and delicacy of emotional touch.

The scene is domestic. In a softly lighted room, the Virgin glances up from her sewing and breaks into tears on seeing that her Son has pricked a finger on a chaplet of thorns. He is twining. His slate-blue tunic, her carmine gown, the walnut table between them, and several still-

life vignettes—fruit, books, sewing basket, bouquet of flowers—are naturalistic, as in life. But a shaft of supernatural light with heads of angels in the radiance, appears above the Christ child and turns the domestic scene into a mystical tableau. The mystical mood grows stronger as the picture is examined. Every detail of it is highly symbolic. The curator of paintings at the Cleveland Museum, Henry S. Francis, points out how extensive the symbolism is. 'The Virgin's sadness', he tells us, 'attests her preordained knowledge of Christ's ordeal. She foresees the tragedy and pain symbolized in the young Christ's pricked finger, recalling the prophecy of Zechariah XIII, 6: "And one shall say unto him, What are these wounds in thine hands? Then he shall answer, those with which I was wounded in the house of my friends"'. The crown of thorns symbolizes the ordeal. The white cloth on the Virgin's lap may refer to the shroud. The lilies are her attribute; the roses, divine love. The doves also mean divine love and are the symbol of the Holy Spirit. The open book refers to the word of God; the closed books, the record of the prophecies of the Bible; the fruit, and perhaps also the open drawer, eternal life; the bowl of water, "his cup running over". The divine radiance is the light from heaven, as the stormy landscape (on the wall) forebodes the storm of His life and the night of the crucifixion.'

Holy House of Nazareth is a monumental composition. Painted in Zurbarán's early style, about 1630, it is characterized by broad, simple, sculptural forms, a rich impasto, strong colour, and the sharply-contrasted, baroque chiaroscuro derived from Caravaggio. The picture makes clear that of the greatest Spanish seventeenth-century painters—Ribera, Murillo, Valasquez, and Zurbarán—Zurbarán was the most religious; indeed, as latter-day art critics have remarked, the most innately Spanish. A mystic who lived his daily life in the realm of the supernatural, his painting was famous in his day because it was couched in matter-of-fact terms. Mostly employed by monastic orders, Zurbarán moved from cloister to cloister all over Spain, painting saintly legends for monks who looked upon him as one of themselves. After his death his work fell into obscurity, became practically unknown in the eighteenth century, but was rediscovered in the nineteenth. Since then has been held in high regard. A number of his early paintings have been found in Spanish-American countries, also some interesting examples in English houses. The masterpiece acquired by Cleveland was once in the collection of Count de Walterstorff, early nineteenth-century minister from Denmark to the French Court. A copy of it is owned by Dr. D. Agustín Paredes Norgueras in Madrid, and another by Señor Rubello of Mexico City.

New Collector

A NEW collector of American paintings, Mr. Lee B. Anderson of New York, became known to the public this spring when the Lyman Allyn Museum of New Haven, Connecticut, exhibited some fourscore nineteenth-century American landscapes from his collection. The exhibition showed about half the pictures Mr. Anderson has gathered about him. Washington Allston, earliest native-born American painter of true landscape; John Vanderlyn, his friend, a part-time landscapist; Thomas Doughty, the first American who dedicated his art exclusively to landscape; Asher B. Durand, who led American landscapists from the studio to the out-of-doors; Thomas Cole, brightest star of the school: all the major founders of American landscape painting are represented in the collection. In addition, scores of less well-known but able artists—the vibrant many that turn a pleiad into a vital school—are represented in characteristic, often finely superior examples. There is a particular intimacy about the collection, due to the fact that a number of the canvases are small. Other examples are presentation pieces, and others again are of a cordially personal quality. Indeed, seldom has the history of American painting been more intimately presented in a single panorama.

It seems that Mr. Anderson started out, just after college days, as a collector of modern French painting: Braque, Derain, etc. Shortly thereafter an early American landscape caught his eye, and caught his heart. Since then, for the last fifteen years, his aim has been to assemble an exemplary collection of American landscapes. In point of time, the collection now extends from 1780 to about 1880, from the dawn of landscape painting in America to the period when international influences, brought on by the import of French Barbizon pictures and the old masters, changed the character of American painting. European influence had, of course, been evident in American landscape painting from the beginning. Various early American artists had gone abroad to study and, before that, the first landscapists to appear on American shores had been English-born painters such as William G. Wall, who painted decorative views of the Hudson River, from which colour-prints could be made; and Francic Guy, a gifted, self-taught jack-of-all-trades. There are excellent examples of both Wall and Guy in the Anderson Collection.

The geography of the Anderson landscapes is not always confined to the United States. Reflecting the course of American study, several of the pictures are scenes in Italy, painted when these artists were studying there, or from drawings made at the time. Allston's *Ruins in Italy* is one of these, painted in Boston, for Dana, from his Italian sketchbook. It is an enchanting little canvas, reminding us that Allston's genius is most apparent in his landscapes. Again, Cropsey's *Ode to Coleridge*, inspired by Coleridge's 'Genevieve', is an Italian scene. Also *Ruins of Pompeii*, by the first Negro landscape painter in the United States, Robert S. Duncanson. Other scenes are English: for example, Benjamin West's *Crossing The Stream*, painted in 1801. A



(Above). *The Holy House of Nazareth*. By Zurbarán, c. 1630, canvas, 65 × 85½ in. Cleveland Museum of Art.

(Below). *Katterskill Falls*. By Thomas Cole, American landscapist, 1827, canvas, 43 × 36 in. Lee B. Anderson Collection.





few are French, such as *Haying*, by Winslow Homer. The majority of these landscapes, however, are American scenes, brave, poetic interpretations of the picturesque new world. The range is from the Eastern coast right across the continent to California.

Mr. Anderson's pictures being hitherto unknown to most of us, collectors will be interested to hear a few details. The Thomas Doughty, *Fishing*, dated 1830, is the pendant to a landscape in the Providence, R.I., Museum. The George Loring Brown, *Pompey's Tomb*, was one of Nathaniel Hawthorne's favourite pictures. The Thomas B. Read, *Midsummer Night's Dream*, was painted while the artist was visiting the Robert Brownings. The canvas by Whistler, *Waves*, was owned by the famous painter of the Far West, Thomas Moran. There are landscapes, or figures with landscape backgrounds, by nine different members of the Peale family.

(Left). George I walnut settee, c. 1720. Acquired by the Toledo Museum of Art.

(Left below). Japanese 7½ in. high earthenware bottle with incised design and red pigment, late Jomon period, 2000-1200 B.C. Oakland Art Museum.

(Below). Early thirteenth-century 7⅜ in. high Iranian albarello. Worcester Art Museum.



Settee for Toledo

SETTEES with chair backs began to appear in England under Charles II. Few, however, were made in the seventeenth century. For a time the fashion failed to catch on. This elegant, masculine style, in which fine wood replaced luxurious upholstery, grew popular only after 1714, when George I came to the throne following the death of Queen Anne. A handsome early Georgian settee, characteristic enough to stand as a model for the style, was recently acquired by the Toledo Ohio Museum of Art. It was the walnut and burl-walnut veneer settee of double-chair form that was sold for \$1500 at Parke-Bernet's last autumn in the Myron Taylor sale. A somewhat

similar settee is reproduced in Macquoid and Edwards' *Dictionary of English Furniture*, though it lacks the attractive burl walnut figure found in the example now in Toledo.

As may be seen in the illustration of the latter, the new type of seat closely followed the forms of contemporary chairs. In fact, chair-back settees followed the forms of eighteenth-century chairs—Georgian, Chippendale, Hepplewhite, Sheraton—as these chairs evolved. As Macquoid points out, often 'the pattern exactly corresponds with that of chairs, forming part of the same suite', in other cases, 'the larger size of the settees imposed trifling modifications'. The example in Toledo closely preserves the chair-back motive. Baluster-form splats are employed in fiddle-shaped backs with scrolling ogival uprights and slightly arched cresting rails. Carved scallop shells are mounted near the tops of the splats, and another rises from a spray of leafage at the junction of the hoops. The distinction of the piece may be noted throughout its details; for example, in the individual differences in the carving of the eight various shells. Again, the seat rail is exceptionally well formed; and the cabriole legs are at once strong and delicate, with crisply carved claw-and-ball feet, and knees that show the carved shells rising from imbrications and a

feathery leaf pendant, together with a paper scroll and leaf ears. As the earliest George I chair-back settees were generally veneered with finely figured burl walnut, and since the type of cabriole legs and claw-and-ball feet are early Georgian, and for several other reasons, this piece may be dated about 1720. Indeed, the age of walnut gave way in England to the age of mahogany around 1735.

Japanese Master Potters

PLANS to establish an Oriental art department at the Oakland, California, Art Museum were launched last spring with a monumental loan exhibition of Japanese ceramics selected by no less an authority than Dr. Fugio Koyama, emeritus chief curator of ceramics at the Tokyo National Museum. The treasures dated from ancient to modern times. It was the most important exhibitions of Japanese ceramics ever held outside Japan, according to Dr. Sensaku Nakagawa, who was appointed by the Japanese Government to accompany the numerous loans from Japanese public and private collections. There were also notable loans from American collectors—among them Mr. Harry Packard, Mr. Nathan Hammer, Mr. Hans Popper, and Dr. Ralph Chaney. The animator of the undertaking was Mr. Packard, a former resident of Oakland who has lived for some years in Japan, where he has gathered a largenumber of Japanese paintings, wood sculptures, potteries, and porcelains, together with some Chinese objects including a few bronzes. Mr. Paul Mills, Director of the Oakland Art Museum, calls the Packer Collection 'remarkable for scholarly discrimination', a gathering that 'will rank as one of the more discriminating Japanese collections assembled in recent years'.

Of the 175 objects comprising the exhibition the earliest was a group of Jomon earthenware vessels and figurines dating from 200 B.C. to as early as 3000 B.C. These prehistoric works of art, created before Chinese Shang times, reflect the culture of Stone Age Asia as vibrantly as anything yet discovered in the Far East. That they hark back to even more distant times may be judged from an ancient, cylindrical vase with rope-pattern decoration recently unearthed from a mound in Kanagawa. Carbon 14 radiation tests of charcoal found in the same excavation date the vase as 7000 B.C. The indicated evidence, accepted by Japanese scholars, obviously suggests that the Japanese had mastered pottery techniques at least nine thousand years ago, an achievement equalled only by the ancient civilizations of Egypt, Iran, Iraq, India, and China.

Jomon pottery in its late centuries began to give way to Yayoi ware (c. 300 B.C.—c. A.D. 300), a generally more refined clay with simpler surface decorations and more definitely shaped forms. The improvements are basic: vessels have smaller necks, increasing their efficiency as

Iranian 8 in. high Kashan dated jug, in the Metropolitan Museum. See also jug on facing page and 'Iranian Albarello Re-Attributed'.



containers, and mouths that open out at the rim to facilitate pouring or filling.

A small but excellent group of Haniwa—those fascinatingly spontaneous, hand-shaped small sculptures used like pegs to prevent soil erosion of burial mounds—in the exhibition represented another aspect of primitive Japanese ceramics. Then came handsome examples of Sue ware, reflecting the great technical advances that occurred in Japanese pottery toward the end of the fifth century with the arrival, via Korea, of firing in kilns and use of a true potter's wheel. Sue ware, vigorously articulated forms in grey or greyish black, with occasional accidental greenish natural-glaze effects, dominated Japanese ceramics until the end of the ninth century. Meanwhile, as the Oakland exhibition well set forth, multi-colour glazes began to be used in Japan from the eighth century onwards. On view was one of the most important examples of early glazed ware: a green monochrome, four-legged jar dating from the first Heian period. There were several old Seto examples, an old Tamba jar, some fine old Shigaraki jars, red, grey, and decorated Shino dishes, and a number of Oribe pieces, among them a square dish with geometric design, ranked as one of the outstanding examples of Oribe decoration. To give an idea of the extraordinary panorama offered by the exhibition, one should mention some of the other wares: painted Karatsu, black Raku, early Kakiemon with overglaze enamelling, old Imari ware with enamelling, Nabeshima enamelled rarities, a large group of early Hizen underglaze blue porcelain, fine, delicate Himetani, supreme examples of old Kutani, the most prized of all Japanese porcelain, and so on down to eighteenth-early nineteenth-century Kyoto. A whole section of the exhibition was given over to folk ceramics, and another to modern ceramics, the latter a superb selection made possible because, as the exhibition reminded us, 'Japan leads the world in the number of her contemporary artist-potters'. The galaxy of contemporary artists extended from the 'Grand Old Man' of folk pottery, Kawai Kanjiro, down to the avant-garde leader today in Kyoto, Yagi Kazuo. Exhibitions of this significance are of great value to America and the Western World. Friendship is a two-way street. If we are to continue to encourage Japan to modernize by turning toward Western civilization, we must increasingly study and understand her own civilization.

Iranian Albarello Re-Attributed

THE noted Islamic pottery scholar, Kristian Jakobsen, finds that a seemingly simple old Persian jar in Worcester, Massachusetts—an albarello in hard white pottery painted with black scrollings under a transparent turquoise-blue glaze—deserves a place in very lordly com-



From the 'Clintons of New York' exhibition at the Museum of the City of New York: a pair of English or Irish eighteenth-century glass urns.

pany. This jar, a nearly cylindrical form with a sharp shoulder and spreading ringfoot, was purchased a few years ago by the Worcester Art Museum as a thirteenth-century example of Persian pottery made in Gurgan. Several collectors who looked at it said they thought it looked like work from the famous pottery centre, Kashan. The question shortly appeared to be settled when the late Dr. Mehdi Bahrami published it as a Gurgan jar, declaring it too simple to be Kashan ware.

Now comes Dr. Jakobsen who, with his astonishing visual memory, finds it closely related to the famous Kashan jug dated 1215-16, now in the Metropolitan Museum, and the

similar ewer, dated 1166, in the Museum of Islamic Art, Cairo. The visual link, as can be seen from the illustrations of two of these examples, is the decoration of undulating scrolls that appears on all three. In the Cairo ewer of 1166 the scroll pattern is used as a decorative band at the base of the pot. It is also used as a band at the base of the New York jug of 1215-16. In Dr. Jakobsen's opinion, this scrolling, allowing for development and variation between the two dates, is the same type that occurs in the all-over pattern on the albarello in Worcester. If his finding is correct, the Worcester jar can be ascribed to the same origin as the other two, and be dated early in the thirteenth century.

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